ONTARIO TEACHERS' MANUALS

COMPOSITION
SPELLING

AUTHORIZED BY
THE MINISTER OF EDUCATION

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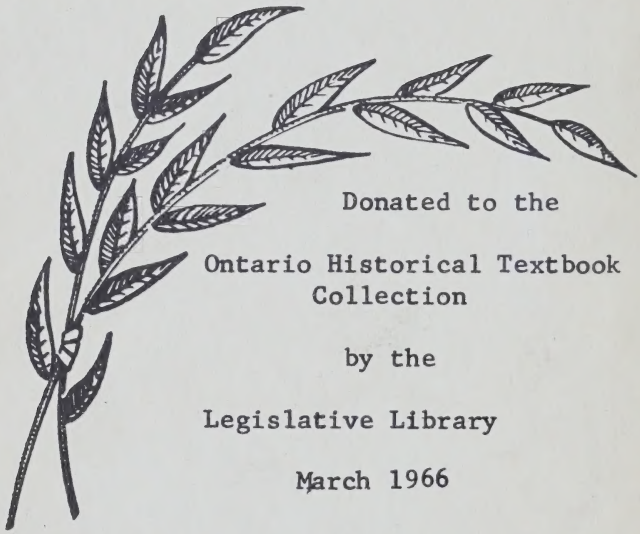

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ONTARIO
TEACHERS' MANUAL

COMPOSITION AND SPELLING

AUTHORIZED BY THE MINISTER OF EDUCATION

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THE RYERSON PRESS

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CONTENTS

PAGE

COURSE OF STUDY vii

INTRODUCTION xi

CHAPTER I: FORM I

Reproduction Story 1
The Lesson 2
Kind of Story 3
Telling versus Reading 5
Questioning 6
Reproduction 6
Criticism 7
Criticism by Pupil 8

CHAPTER II

Conversation Lessons 10
Sentence Making 10
Narration of a Personal Experience 11
Talks about Objects of Interest 16
Talks about Special Anniversary Days 17

CHAPTER III

Dramatization of Stories 18

CHAPTER IV

Invention of Simple Stories Suggested by Pictures 22
Picture Study 22

CHAPTER V

Correction of Errors in Oral Composition 26
Incidental Corrections 26
Corrections Impressed by Language Exercises 27
Correction through Language Games 29

CHAPTER VI

Written Composition 32
Preparation for Written Composition 32
Written Sentence 34
Lesson on the Interrogation Point 35
A First Lesson in Written Composition 36
A Simple Note 40

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CHAPTER VII: FORM II PAGE
Transcription ... 44
Sentences to Impress Correct Forms ... 45
Sentences to Impress Technical Work ... 45
Practical Exercises ... 46
Black-board Work ... 46
Letters for Transcription ... 47
Prose for Transcription ... 47
Poetry for Transcription ... 48

CHAPTER VIII
Friendly Letter ... 49

CHAPTER IX
Technical Work in Composition ... 53
Sentence Forms ... 53
Lesson on Statements ... 53
Lesson on Questions ... 54
Use of Capitals in Titles ... 55
Contractions ... 57
Lesson on the Paragraph ... 59
Exercises in Writing Paragraphs ... 60

CHAPTER X
The Criticism of Compositions ... 62
Prevention of Mistakes ... 62
Self-criticism ... 64
Criticism of an Essay ... 65
Use of Models ... 68

CHAPTER XI
Planning the Composition ... 70
Discovery of the Plan ... 70
Lesson on Planning ... 70
Planning a Reproduction Story ... 71
Preparation for a Written Composition on "The Wind" 73
Picture Study as a Basis for Written Composition ... 75
Planning an Original Story ... 76
Lesson on Planning an Essay ... 77

CHAPTER XII: FORM III
Extension of the Course ... 79
Preliminary Work of the Form ... 79
Review with Additional Material ... 80
Oral Exercises to Secure Clear and Logical Statements. 81
Lesson on Quotations ... 82

CHAPTER XIII
Correlation of Composition with Other Subjects— ... 86
Geography ... 86
Art and Arithmetic ... 88

CHAPTER XIV PAGE
Composition Planning for Senior Classes ... 90
Plan of the Paragraph ... 90
Planning and Writing Original Compositions ... 91
Methodical Plans in Narration ... 92

CHAPTER XV
Stories ... 95
Stories Similar to Those Told or Read ... 95
Expansion of Stories Told in Outline ... 95
Lesson on Using an Outline Story ... 96
Suggested Outlines for Expansion ... 97
Stories from Proverbs ... 97
Lesson on the Proverb ... 98
Imaginary Autobiographies ... 99
Lesson on Autobiography of a Book ... 100
Autobiography of a Book ... 101
Unfinished Stories ... 102

CHAPTER XVI: FORMS IV, V
Written Work ... 105
Introductory ... 105
Subjects for Written Work ... 105
Business Letter ... 110
Social Correspondence ... 112
Form V ... 115

CHAPTER XVII
Public Speaking and Debating ... 116
Public Speaking ... 116
Debates ... 118

CHAPTER XVIII
The Written Composition—Marking and Valuating ... 122

ELEMENTARY SCHOOLS

COURSE OF STUDY

THE materials and the methods used in the course in Composition should be directed towards developing in the pupil the habit of clear, accurate, graceful, and fluent expression of his ideas in his oral and written speech.

Much of this training should be given incidentally in connection with the other courses of study, by encouraging the pupil in all school lessons to express his ideas clearly and connectedly. But, in addition to this incidental training, there should be in all the Forms frequent, systematic, and purposeful practice to improve the pupil's powers in the use of his language. Self-criticism by the pupils should be encouraged in all oral and written composition.

FORM I

Oral:

Reproduction of short, easy stories *told* by the teacher.

Narration of personal experiences; short accounts by the pupils of what they have seen and heard and done.

Talks about objects in the school-room and playground, games, pets, and toys.

Talks about special anniversary days—Thanksgiving Day, Christmas, Easter.

Dramatization of stories in the Readers and of others told by the teacher.

Invention of simple stories suggested by pictures.

Written:

During the first school year no written composition should be required.

Transcription of sentences and short stories from the

black-board should be given. Such exercises should be carefully supervised and examined.

During the second school year written composition should be begun, using such exercises as the following:

Transcription from the black-board of model stories composed jointly by teacher and pupils.

Written reproduction of *short* stories.

Simple notes to teacher, parents, fellow pupils.

Technical:

To be taught incidentally in connection with the lessons in reading, in transcription, and in written composition:

Use of capital letters at the beginning of sentences, lines of verse, proper names.

Use of interrogation point and period.

Drill, chiefly oral, on the correct use of such words as: is, are; was, were; did, done; saw, seen; went, gone.

FORM II

Oral:

Reproduction of suitable short stories.

Narration of personal experiences.

Talks about special anniversary days: St. Valentine's Day, Arbor Day, Victoria Day, Dominion Day.

Invention of stories suggested by pictures.

Reproduction of material furnished by the lessons in other school subjects.

Written:

Transcription of model stories and letters.

Reproduction of stories.

Stories from pictures.

Narration of personal experiences.

Description of games, toys, pets, animals, birds, occupations of the home.

Simple letter writing; addressing envelopes.

Technical:

To be taught incidentally in connection with the lessons in reading and written composition:

Use of capitals in headings and titles; use of the period with initials and abbreviations.

Use of margins in written work.

Sentence forms—statements, questions, commands, exclamations.

Correct use of such words as: knew, known; threw, thrown; tore, torn; wrote, written; chose, chosen; froze, frozen.

FORM III

Oral:

Continuation of work similar to that of Form II.

Connected topical recitation in all school subjects, to develop clear, logical, coherent speech.

Much of the written work at first to be given orally, to prevent mistakes and improve form.

In simpler cases, correction of errors in speech to be accompanied by reasons.

Written:

Reproduction of stories and narratives of personal experiences continued.

Daily practice in short exercises reproducing the work taken in other subjects.

Invention: planning and writing original compositions; stories similar in theme to those told or read; expansion of stories told in outline; stories to illustrate proverbs; imaginary autobiographies.

Friendly letters, longer and more varied.

Easy exercises in changing direct narration to indirect narration and vice versa.

Technical:

All common uses of capital letters.

Quotation marks in unbroken and in broken quotations.

Uses of comma to set off: (1) words in a series, (2) the name of the person addressed, and (3) a direct quotation.

Correct use of such words as: can, may; lie, lay; rise, raise; sit, set; don't, doesn't; teach, learn; fly, flee; think, guess; burst; drowned.

FORM IV

Oral:

Continuation of work of Form III.

Public speaking; frequent practice by the pupil in speaking before fellow pupils on subjects selected by himself or by the teacher.

Occasional debates on subjects within the interests and attainments of the pupils, to cultivate fluency and readiness of speech.

Correction of errors to be based upon grammatical rules.

Written:

Narratives and descriptions, reproduced and original.

Letter writing—business letters, friendly letters.

Writing of original sketches to be read before the school literary society, or to be included in the school paper.

Interchange of letters between schools.

Technical:

Common uses of all marks of punctuation.

Simpler laws of paragraph structure.

COMPOSITION

INTRODUCTION

English Composition has long been considered by teachers and pupils a difficult and uninteresting subject. This was largely due to the fact that the teachers did not furnish a motive for speaking and writing correctly. The pupil was required to deal with topics in which he had no interest or of which he knew so little that he had no desire to express himself upon them.

To-day the tendency is to treat composition as a social problem, and to have the topics grow out of the child's own interests and activities. With an abundance of ideas of his own upon a topic in which he is deeply interested, he is eager to communicate his thought to others, and the work becomes a pleasure rather than a task. More emphasis is now placed upon an early beginning, and greater attention is given to oral composition in all classes.

The motivation of composition through the use of problems has been employed with marked success; while language games are frequently used to give the pupils practice in correct usage and to eradicate wrong forms by establishing proper speech habits. Haphazard teaching has been replaced by carefully planned lessons, in which the subject-matter is organized and arranged so as to lead to a definite end. In addition, the importance of regarding every lesson as a language lesson is realized, and careful, systematic attention is given to the correct use of language in all subjects. Thus language becomes the central subject of the curriculum.

One of the duties of the teacher of composition is to "train the child to speak and write good English as a fixed, unconscious habit." But the formation of a speech habit requires constant repetition of the desired form while the attention is focused upon it. Unfortunately this work must frequently be preceded by the eradication of wrong habits which the child has acquired before he enters school. The language standards of the home and of the street are often greatly at variance with those of the school. Their influence, however, is strengthened by the fact that at home and at play the child uses language freely in the communication of his thoughts, while in school he has not so much opportunity for expression, and more limited occasion for the use of language. Moreover, the time spent in school is very short in comparison with the time spent among his companions. Usually the child acquires two languages—the free, expressive, and abundant, though inelegant and ungrammatical language of the playground, and the exact, formal, but meagre language of the school-room. It therefore becomes essential that the teacher should use every opportunity to give the pupils practice in the use of good English, in order that wrong habits may be overcome.

Among the evil habits that are exceedingly prevalent may be mentioned the use of slang. In excuse for this it is argued that "slang is an effort on the part of users of language to say something more vividly, strongly, and concisely than the existing language permits it to be said." This may be true as regards the origin of many slang expressions, but ordinarily the use of slang indicates a carelessness and a slovenliness of speech, a mental laziness that will not take the trouble to find the legitimate word that rightly expresses the desired idea. The teacher should discourage its use in every possible way.

The creation of an appreciation for well chosen words and of a pride in their use, will do much to replace undesirable expressions with those that are equally expressive and in better taste. Where it is found that the habit has become so firmly fixed that the teacher despairs of overcoming it, something at least may be accomplished, by teaching pupils to distinguish between slang which is permissible, and that which is so bad that it cannot be tolerated. It should not be necessary to add that, in this respect, the teacher's own language must be above reproach.

COMPOSITION

CHAPTER I

FORM I

THE REPRODUCTION STORY

The chief aims of the course in composition for Form I are to secure for the pupil fluency in conversation and a greater amount of freedom in expressing orally his daily desires and observations and in describing the experiences of his own active life. To accomplish these ends, the pupil's vocabulary must be extended; his misuse of certain words, due to his erroneous interpretation of their meaning, must be corrected or modified; and his forms of speech must be gradually moulded and improved.

On account of the mechanical difficulties to be overcome, it is clear that in the pupil's first year in Form I, very little written work should be required, beyond the copying of easy sentences from the black-board or the Reader and the reproduction of short, suitable parts of memorized prose or verse. In the second year, however, much transcription of sentences should be done neatly, in the pupil's best handwriting, with due attention to correct spelling, use of capitals, and punctuation marks. Sentences, very short stories, and poems may be written from memory; and practice in the writing of very brief notes and friendly letters may be commenced.

For the oral work of this Form the reproduction story provides an excellent form of language training. If properly selected it arrests attention, arouses interest, develops thought, and improves expression. It provides

connected ideas clothed in suitable language. It is simple enough to be used with beginners, yet is capable of being adapted to the needs of those who are more advanced.

The lesson which follows illustrates a suitable method of dealing with the reproduction story.

The Lesson

I am going to tell you a story, and when I have finished I shall give you a chance to see who can tell it best.

THE LION AND THE MOUSE

A lion was sleeping in his den. A little mouse ran over his nose and awakened him. He caught it and was just going to eat it when the little mouse said, "Please let me go, and some day I may be able to help you when you are in trouble." The lion laughed to think of the little mouse helping him, but he let it go.

The mouse hurried away. A few days after, the lion was caught by some hunters and tied to a tree with ropes. He began to roar. The mouse heard him and came running to see what was wrong. It hurried to the tree, gnawed the ropes with its sharp teeth, and set the lion free.

What was this story about?

What was the lion doing?

What did the mouse do?

What happened to the mouse?

How did the mouse get away?

Tell all about the lion catching the mouse and letting it go.

What happened after the mouse was let go?

What did the mouse do when it heard the lion?

Tell how the mouse repaid the lion.

Now, tell the whole story of the lion and the mouse.

The first step in the reproduction lesson, after the interest has been aroused, is to tell the story as clearly

and as impressively as possible, so that the pupils may catch both the thought and the feeling. A brief review is then taken, as indicated by the questions above. This will recall the details of the story, organize it, and help to fix it in the minds of the pupils. If the story consists of natural divisions, as does *The Lion and the Mouse*, it will be well to review the first of these and have it retold by several of the pupils before proceeding to the next. This has the advantage of giving a larger number of pupils an opportunity of taking part in the retelling, and also of familiarizing them with the idea of "parts," which will lead naturally at a later stage to the use of paragraphs. After each part has been told separately a number of times, the whole story should be given by as many pupils as possible.

While these steps are being taken, attention must be given to the pupils' use of language. Incorrect usages will be corrected, sentence structure improved, good choice of words commended, and every possible encouragement given.

Kind of Story

Stories for reproduction should be short, easily within the pupils' grasp, truly childlike and full of fancy, yet not childish. It is essential that they are full of action, events following one another closely, in logical sequence, and without the interruption which comes from explanations and descriptions. The events should be those of everyday life, but in new and attractive settings, often with a touch of the marvellous. Ugly and harrowing scenes should be avoided, though the characters need not all be virtuous, since the punishment meted out to wrong-doers is a valuable lesson. The story may have

an ethical or æsthetic value, but pleasure rather than instruction is the leading consideration.

The most valuable types of story for the lowest grades are the fairy tale and the simpler myths. These expand the imagination, exhibit many types of human experience, implant moral principles, and cultivate a taste for the best literature. The child fully realizes that this is make-believe; but he escapes from the perplexities of the real world and dwells for a time in a realm of fancy, where all things are ordered as they should be. Certain of the fairy stories are among the highest literary types available for children; their simplicity, frequent repetitions, imagery, and strength take hold of the listeners.

Historical tales call forth ideas of hero worship and patriotism. They arouse admiration for noble deeds, and the desire to emulate them naturally follows. Such stories are needed when the child has outgrown the fairy tales and demands true stories. Along with the Bible story, whose simplicity and directness of style have never been surpassed, they serve to counterbalance the purely imaginative material of the fairy story, the myth, and the fable.

Simple stories in verse appeal strongly to the child, especially when the music and the rhythm are prominent. For every stage of development there can be found in poetry appropriate literary food and training. The delight in verse effects is well known. "Those who are charged with the training of the young for wise living should early begin to fill their minds with incorruptible stores of good poetry."

Fables and folk-lore come down from the childhood of the world and are every child's rightful heritage. They take hold of the heart of the young by their eternal youth, their simplicity, and their daring flights of fancy.

Hans Andersen's are the best of the fairy tales. Old and young alike are attracted by their artlessness, their quaint humour, and their sound sense.

Telling Versus Reading

In presenting the story to the children, telling is a much more effective method than reading. The teacher who tells a story is free to adapt it to the needs and experience of his class, to avoid unimportant details, and to give a feeling of life and reality which is impossible when the story is read.

Good story-telling depends more upon careful preparation than upon natural ability. The teacher must first read and re-read the story, until he sees vividly its persons, scenes, and incidents. He must then analyse it, in order to discover what the essential elements of the story are and how they are related to one another. Then he should reconstruct it for himself, so that its scenes and incidents may be described or related in the best possible manner. Practice in telling the story is the next essential, so that there may be no hesitation when the teacher presents it to the class, no stopping to recall a missing incident, no going back to insert a forgotten detail.

Poor presentation of the story will defeat the purpose of the lesson. The teacher must tell it in a simple, unaffected manner and must endeavour to enter as fully as possible into the feeling. Tone of voice, facial expression, and appropriate gestures are valuable aids in giving an air of reality and in arousing and retaining the interest of the class. The language should be simple, direct, and expressive, springing naturally from facts and pictures in the teacher's own mind.

Questioning

In oral composition, as in all subjects of the course, much depends upon the method of questioning. Too frequently the questions are such as to require very short answers. The teacher then obtains more practice in the use of language than do the pupils, especially if incomplete answers are accepted. But when the questions are so framed as to require more thought and longer answers, the pupils will derive greater benefit from them. The teacher should question with the object of guiding the pupils in their consideration of the topic in hand. To do this the questions will have to be properly arranged and lead logically toward the desired end. They should not be so easy or commonplace that the pupils can answer without thinking. The interest and attention will not be held unless the questions stimulate thought. Again, the teacher will make use of questions as a means of organizing the pupils' ideas, so that they will be able to deal with the topic in a clear, connected, and orderly manner.

Reproduction

While usually it is advisable to have the first reproduction given by the brightest pupils whose language powers are the best, yet the shy and dull children must not be overlooked. What these chiefly need is encouragement. It is not well, however, to give the pupil direct help by prompting or suggestions. He should be thrown as much as possible upon his own resources, in order that he may develop self-confidence and the power of helping himself

Attention must be given to the proper position of the speaker. He should be trained to stand erect, to speak slowly, in a clear tone, and with the natural pitch of the

voice. Careful enunciation is necessary, in order that all may be made to hear without the speaker's voice being strained. Proper breathing can be acquired through deep-breathing exercises and proper breath control through practice in repeating sentences of varying length.

Criticism

Since the purpose of the reproduction story is to improve the children's use of English, careful attention must be given to the language used, the sentence structure, and the manner in which the ideas are expressed. The teacher must substitute right forms for wrong, having them repeated a number of times if necessary, until they are fixed in mind. Poorly constructed sentences must be improved and re-stated. Above all, the teacher must give kindly encouragement and sympathetic criticism.

The exact time at which corrections should be made in oral composition will depend in part upon the character of the error, and in part upon the advancement of the pupils. If the corrections are such as interrupt the pupil's train of thought and cause him to forget what he had intended to say, they are better left until he has finished speaking. But, since children at this stage are not strongly self-conscious, the correction can usually be made as soon as the error occurs, without causing any serious interruption. When this can be done it is the more effective method of the two.

Good work in oral composition cannot be done if the pupil fears or dreads the criticism of either teacher or class. It is therefore well to select first those features of the pupil's work which are worthy of commendation. The watchful teacher will always find something which can be commended, and will be quick to seize upon these

to encourage the pupil to further effort. It is much better to select two or three outstanding faults and stress them until they are eliminated, rather than to attempt to draw attention to *all* the errors. Criticism should be constructive, rather than destructive, and should not merely point out the errors, but should assist the pupil in devising or discovering means of improvement.

Moreover, the pupil should be taught to criticise his own work. He should learn to depend upon h mself, since in after life he will not always have a teacher at hand to point out his faults and to aid in their correction. The sooner the habit of self-criticism is formed, the sooner will the child make real progress toward the desired goal.

Criticism by Pupils

While it is desirable that both teacher and class should take an active part in the criticism of oral work, yet it is necessary for the teacher to be always on guard lest this criticism waste itself in a worse than useless attention to trifles. The common tendency of children is to point out insignificant errors and to miss the really important though perhaps less obvious mistakes. To avoid this the teacher must encourage the pupils to look first for what is good and commendable. Then only those things should be selected upon which the pupils are competent to form a judgment. The use of incomplete sentences, the unnecessary insertion of "and" or "so," the number and order of details, whether the matter is interesting or otherwise, are some of the questions which the class might discuss under the teacher's guidance and questioning. But when the criticism degenerates into mere quibbles, it becomes a waste of time and destroys

the freedom and naturalness of expression which is a first essential to successful composition.

When the reproduction has been completed, the pupils may be encouraged to give expression to their ideas by the drawing of parts that appeal to them, by the use of plasticine, or by the cutting of silhouette pictures.

Consult: *How to Tell Stories to Children*, by Sara Cone Bryant, Houghton, Mifflin Company, Boston, $1.00; and *The Art of the Story-teller*, by Marie L. Shedlock, D. Appleton & Company, New York, $1.50.

CHAPTER II

CONVERSATION LESSONS

Sentence Making

Since the sentence is the unit of language, it is desirable that the pupils should secure a practical working knowledge of it as early as possible. It may be introduced as in the lesson that follows:

Think of something to say about the sun.
Tell what you have thought.
Think of something to say about a bird.
Tell what you have thought.

When you tell a thought this way in words you make a *sentence.*

Think of something about the clock and tell it in a sentence.

Make a sentence about your dog.

Make a sentence about each of tne following:

The ball
The chair
My book
Your cat
Your doll.

When the pupils are able to give single sentences about familiar and interesting objects, they may be required to give two sentences, thus:

Think of *two* things about an apple. Tell them in two sentences. Keep the sentences separate. Do not join them with *and.*

This training will make it possible to correct the common error in oral work of joining into one sentence a variety of unconnected thoughts. Since the pupils understand the sentence as the expression of a thought, it will be easy to lead them to see that they have two or more thoughts expressed, and to re-state them correctly.

For example:

How many thoughts did you give in that sentence?
Then how many sentences should you have?
Tell the thoughts again, keeping each thought in a sentence by itself.

The knowledge of the sentence which they have acquired in this way will be found particularly valuable in the conversation lessons which follow; for in these the pupils should be expected to give answers in complete statements. The aim of the conversation lessons is to encourage the child to express his ideas freely and naturally upon topics in which he is interested. They will include the narration of personal experiences, talks about objects in the school-room and playground, games, pets, and toys, and talks about special anniversary days. The lessons which follow illustrate suitable methods of procedure.

I. Narration of a Personal Experience

We are going to have a talk to-day about the School Fair you were at last week.

At what time did you start for the Fair?
How did you go?
Who went with you?
What did you take?

What did you see when you reached the school grounds?

Where were the chickens and the ducks?

Where were the calves?

What did your brother do with his colt?

What did you see when you went into the big tent?

What prizes did you get?

What prizes did your brother get?

How did your father feel when you won the prizes?

What did you like best at the Fair?

What are you planning to exhibit next year?

After this questioning, a story like the following might be expected:

THE SCHOOL FAIR

On the day of the School Fair we left home about ten o'clock in the morning. Father took me with him in the car, but my brother walked because he had to lead his colt. Father and I took some carrots that I grew in my garden, and some corn and potatoes that my brother grew.

When we reached the school grounds, we saw a big tent and a crowd of people. There were chickens and ducks in coops beside the school, and calves in little pens by the fence. When my brother came, he put his colt into the shed with some others that were there. Then we went into the big tent. We saw all kinds of grain and vegetables and fruit, bread and cakes made by the girls, and woodwork done by the boys. I found a red ticket on my carrots. My brother got second prize for his corn and first for his potatoes. We looked at all the things in the tent, and when we came out, the judges were just putting a red ticket on my brother's colt. When Father saw the tickets, he was nearly as much pleased as we were.

I liked the chickens best. Next year I intend to get some eggs and try to win first prize.

The lesson falls naturally into three parts. In the first, the pupils are led by questioning to tell of their experience. Since the questions are carefully arranged, this serves to organize the pupils' knowledge and prepare them for the second step. When the questioning is

completed, as many as possible are given an opportunity to tell a connected story of their experience. The third part of the lesson is the criticism and correction of the pupils' language. In reality this should be going on throughout the entire lesson, for it cannot be separated from the other parts.

The varied experiences of the children furnish an abundance of interesting material that can readily be used by the teacher for developing their language ability and giving them practice in the expression of their thoughts. The teacher's questions should be carefully and logically arranged, so as to develop, not a series of disconnected ideas, but a well-organized story. Wrong forms and poor sentence structure should be corrected, and an effort made to improve the pupils' mode of expression, just as in the oral reproduction story. The conversation should be as free and natural as possible, and every child should be encouraged to take part. Pupils can readily be trained to discriminate between those things which, though true, are trivial or unimportant, and those which are of real interest and consequence. Thus the foundation is laid for subsequent work, not alone in collecting materials, but also in selecting and properly arranging them.

The following are suggested topics:

1. A rainy day, a visit to Grandfather's, picking berries, a trip to town, an automobile ride, feeding the horses, etc.

2. Talks about objects in the school-room and the playground, games, pets, and toys.

The teacher who is alert will find material for conversation lessons in the objects by which the children

are surrounded, as well as in the various activities in which they are engaged. Their games vary from season to season, but if a timely choice is made, very little effort will be required to secure natural and animated conversation. The treatment of such a topic follows.

II. A Playground Incident

This morning as I came to school, I saw some of the boys and girls of this class making a big snowman. They were having so much fun I thought I should like to find out how to make one for a little boy that I know. I am going to ask you to tell me just how you make it, so that I can tell him.

What kind of day do you choose for making a snowman?

Why do you choose a mild day?

Why do you choose a day when there is fresh snow?

What is the first thing that you do?

What do you do with the snowball that you make?

How big do you make it?

What do you do with it then?

Now tell me how to make the first part of the snowman.

(Several tell this part, the teacher asking additional questions, if the description is not clear, or if anything is omitted.)

What part do you make next?

How do you make it?

How large do you make it?

Where do you put it when it is made?

How do you make the arms?

Now tell me how to make this second part.

Two or three pupils tell this part.

What is the next part that you make?
How large do you make the head?
How do you make the face?
What do you put on the head?
Now tell me all about making this part.

Now, so that I shall be sure to know just what to do, I want you to tell me from the beginning. Be sure to tell each part in its right place, and just as you would do it.

The completed story might be told somewhat as follows:

HOW WE MADE A SNOWMAN

Last week Tom and I made a snowman. It was a warm day, so the snow packed well. First we made a small snowball. Then we rolled it in the soft snow. As we rolled it, it became bigger and bigger, until we could not turn it over. We left this for the first part of our snowman.

Then we rolled another ball, a little smaller than the first. It was so heavy that Tom and I could scarcely lift it. We put it on top of the first ball and packed soft snow between to hold it fast. We stuck two sticks in this part for arms.

Next we made a smaller ball still for the head. We put it on top of the other two. We got two pieces of coal for eyes, and made a big, ugly nose out of snow. Tom got an old felt hat of his father's and put it on the snowman's head, and I stuck a stick in the mouth for a pipe. When father came home he said he had never seen such a funny snowman.

An examination of the foregoing lesson will show that it consists of the following parts:

1. A short introduction which arrests attention and arouses interest by supplying a suitable motive for conversation.

2. A series of questions so arranged as to discover and organize the pupils' knowledge.

3. The description of the game in parts, and finally as a whole.

Criticism and correction, as already indicated, will be carried on as the lesson progresses.

Talks about Objects of Interest

Objects in the school-room, games, pets, and toys furnish an abundance of material of never-failing interest for discussion. A suitable motive should be provided for the discussion, so as to give an air of reality. By skilful questioning the teacher guides the conversation, while keeping as much as possible in the background. The teacher should be a thorough master of the subject, yet should be careful not to obtrude his knowledge upon the class. So long as he retains the attitude of a learner, the pupils will be eager to supply him with information, but there is little inducement for them to tell him anything if he appears to know more about it than they. If a pupil gives wrong information, the rest of the class will quickly put him right without the teacher's having to do more than ask a few questions, or inquire from another pupil whether that is the way he would do it.

Some topics lend themselves naturally to subdivision. It will be well in dealing with them to take advantage of this, both because this division makes it possible for a larger number of pupils to have a share in the expression of a number of related ideas, and because it lays the foundation for the future treatment of subjects in paragraph divisions.

List of suggested topics:

The school clock, a pet goat, my dog, a toy automobile, making a kite, playing marbles, etc.

Talks about Special Anniversary Days

As each anniversary day approaches, advantage may be taken of the interest which its coming creates to make it the subject of conversation with the class. For example, a few days before Thanksgiving Day a lesson such as the following may be taken.

III. THANKSGIVING DAY

What holiday are we going to have next Monday?

What do you do on Thanksgiving Day?

What are some of the things you are going to have for your Thanksgiving dinner?

Whom are you going to invite?

Thanksgiving Day is a day for giving thanks. To whom should we give thanks?

Tell me some of the things for which you are thankful?

What would be a good way of showing that you are thankful?

Tell me what Thanksgiving Day is for.

Tell me how you are going to spend the day.

Tell some of the things for which you are thankful, and how you will show your thankfulness.

Tell us a story about Thanksgiving Day.

This conversational lesson might well be followed by the story of the first Thanksgiving Day, to be used as a basis for an exercise in reproduction.

CHAPTER III

DRAMATIZATION OF STORIES

CHILDREN have a natural fondness for acting, and much of their play takes the form of a dramatic reproduction of the doings of their elders. Many of the lessons in their Readers furnish material that may readily be dramatized. The time to do this is when their interest has been aroused through a study of the lesson. Thus, after the story of *The Sun and the Wind* has been studied, the teacher may prepare the class for acting the story in the following manner:

THE SUN AND THE WIND

We have been reading about *The Sun and the Wind.* Who would like to play the story?

Q. What persons shall we need?
A. We shall need the Sun, the Wind, and a traveller.
Q. Where did this happen?
A. It happened on a road.
Q. What part of the room might we use for the road?
A. We might use the platform at the front.
Q. Who are on the road when the story begins?
A. The Sun and the Wind are there.
Q. What are they doing?
A. They are quarrelling about which is the stronger.
Q. What do you think the Wind would say?
A. "I am the Wind. I am stronger than you."
Q. What would the Sun say?
A. "I am the Sun. I know I am the stronger."

Q. How would each try to prove that he was the stronger?
A. He would tell some of the things he could do.
Q. What are some of the things the Wind can do?
A. It can blow down trees, turn windmills, and make big ships go.
Q. What can the Sun do?
A. It can dry up streams and rivers, melt the snow and ice, and make people keep in the shade.
Q. While they were quarrelling whom did they see coming along the road?
A. They saw a traveller with a warm cloak on.
Q. What did they agree to do?
A. They agreed to try which was the stronger by seeing which could make him take off his cloak.

This discussion of the story and of the part each plays should be continued until the children have a clear idea of each of the parts. Then suitable pupils should be chosen for the roles of Sun, Wind, and traveller. The dramatization would then proceed somewhat as follows:

Wind—"I am the Wind and I am stronger than you."
Sun—"I am the Sun and I know I am the stronger."
Wind—"I can blow down trees."
Sun—"I can dry up streams and rivers."
Wind—"I turn windmills and make big ships go over the sea."
Sun—"I melt the snow and ice and make people keep in the shade."
Wind—"See, here comes a traveller with a warm cloak on. Let us try who can make him take it off. The one who does this is the stronger. Are you willing?"
Sun—"Yes, I am willing. You may try first."
Wind—"Wh! Wh! Wh! Ooo, Oo—oo—wh!"
Traveller—"How hard it blows! I must hold my cloak tight or it will be blown off."
Wind—"Oo—oo—oo—oh! Why, the harder I blow the tighter he holds his cloak!"

Sun—"Now it is my turn. Stand aside, Wind, so that I can shine on him."

Traveller—"How warm it is! This cloak is now too heavy, so off it goes!"

Wind—"I see, O Sun, that you are the stronger."

Sun—"That is because I use gentle means."

Dramatization is something different from the mere reading in turn by the pupils of the various parts of a dialogue. The latter is a valuable means of securing proper expression and naturalness in reading, but it is not essentially a training in language. The writer who uses dialogue as an aid in telling his story is at liberty to insert such explanations in the third person as may be necessary to carry the action along. But in dramatization the entire story must be gathered from the words of the speakers. Accordingly, it becomes necessary for the speakers, not only to use such dialogue as the story contains, but also to improvise the dialogue which is needed to fill the gaps and make the action of the story continuous. It is through this improvisation that the training in the use of language is provided.

A beginning may be made by selecting some story with which the children are familiar. When their interest has been aroused, a suggestion is all that is necessary to make them eager to act the story. They may then discuss the characters that will be needed, the part that each must play, the stage setting, and such other things as are needful to enable them to present their play in a satisfactory way. A suitable selection of characters is then made, and the pupils are allowed to carry through the dramatization with as little assistance as possible from the teacher.

When the acting is completed, the teacher and the pupils discuss it, corrections are made, and suggestions for

improvement are offered. Then another "cast" may be chosen, and the play be repeated until all have had an opportunity of taking part.

From what has preceded it will be seen that the steps in the dramatization of a story are these:

1. Select a familiar story having dramatic possibilities, and suggest dramatization while the interest is at its height.
2. Discuss the story, the characters required, the part each plays, the "stage setting," etc.
3. Choose actors for the various roles.
4. Have the actors present the play, as far as possible, without aid or interruption from the teacher.
5. Discuss the presentation, get suggestions for improvement, correct language errors, etc.
6. Choose a new "cast" and repeat the play.

With advanced pupils something more ambitious than an impromptu presentation will be desired. They will not be satisfied to give their play without careful preparation and sufficient rehearsals to enable them to present it in a becoming manner. This will involve the writing out and memorization of their parts, with the preparation of such "stage directions" as may be required. Thus practice in written composition is secured, and that, too, under the stimulus of keen interest and the desire to excel.

Suggested stories for dramatization by Primary Classes:

The Little Red Hen	The Wise Fox
Little Boy Blue	The Tea-party
Wishes	The Three Bears.

CHAPTER IV

INVENTION OF SIMPLE STORIES SUGGESTED BY PICTURES

Suitable pictures provide most interesting and instructive means of language training. They encourage a taste for art, appeal to the imagination, and develop the habit of observation. The child must discover the ideas presented in the picture, clothe them in suitable language, and organize them into a connected story. In this way he receives a training in the use of language which the reproduction story does not afford.

Picture Study

The teacher, after selecting a suitable picture and making a careful study of it to discover in it an interesting story, places it where all can see it. If the picture selected is "Can't You Talk?" (Primer, page 38), the teacher draws the attention of the class to the picture and then proceeds:

What do you see in the picture? (Require answers in full sentences.)
What name would you like for the dog?
What is in front of Rover?
What name would you like to give the little girl?
How old do you think May is?
How do babies go from one place to another?
Where has May come from?
How did she get out?
Who left the door open?

How did it happen that Mother left the door open?
What do you see in the doorway?
What do you think May has been doing?
How would she play with the kitten?
What did she do when she saw the door open?
What did she find outside the door?
What did she want Rover to do?
What did the kitten do when May crept out?
What did mother do when she came back?
Now tell the story of May and Rover.

The story which follows is such as might be expected from the class. As it is being told, the teacher will correct the errors made by the pupils.

MAY AND ROVER

Little May was a very busy little girl. She could not walk yet, but she could creep, and Mother was kept busy watching her. Mother always kept the door closed when she was at work in the kitchen, so that May could not get out into the yard.

One day May was playing on the kitchen floor with her little kitten. She had a nice soft ball that she rolled along the floor. The kitten ran after it and tried to catch it. Mother was so busy getting dinner that she forgot all about May. When she went out she left the door open.

May saw the open door. She dropped her ball and left the kitten behind. Soon she crossed the floor and crept out. There she saw the big dog, Rover. May crept up to him and tried to get him to play with her. But Rover just wagged his tail and looked at her. The little kitten grew tired of playing alone, and came to the door to see where May had gone. When Mother came back she found May trying to get Rover to talk to her.

Examination of the plan of this lesson will show that it is made up of the following steps:

1. Careful study of the picture by the teacher to discover a story and to decide on the best method of questioning.

2. Presentation of the picture to the class.

3. Careful questioning to develop ideas suggested by the picture and to organize them into a connected story.

4. Oral telling of the story.

5. Correction of errors and suggestions for improvement.

In choosing pictures as material for language training, care should be taken to see that only those are selected that have some artistic merit. Pictures in colours are more attractive to children than those in black and white. They must be adapted to the child's stage of development and be within his understanding and experience. They should either suggest action or lend themselves readily to description. They should show either child or animal life, since it is this that lends interest to the picture. They should have but a single chief point of interest, otherwise the attention will be distracted. Pictures should be chosen with which the child is not already familiar.

The child's natural delight in pictures makes any special introduction unnecessary. The mere suggestion of a picture is sufficient to secure his eager attention. When the picture has been presented, either by holding a large picture where all may see it, or by distributing small pictures to each member of the class, the teacher should question them upon it in such a way as to develop their ideas and organize these ideas into a connected story. This presupposes careful study by the teacher, to get definitely in mind the story to be developed and the line of questioning necessary to secure it. It is inadvisable to attempt to get a variety of answers to any question. If the answer given is not inconsistent with the idea of the picture, it should be accepted and used as a basis for further development. Alternative answers lead only to

confusion, and leave the child without any definite line of thought from which to construct a story.

Junior pupils should now be required to give their stories orally. With advanced classes, the questioning should be less detailed and should aim to bring out the leading ideas and to organize them into an outline or plan. The class may then give the story either orally or in writing, each pupil filling in the details in accordance with his own interpretation. In fact, in this, as in all other exercises in language, the child must gradually be trained to rely upon himself rather than upon the teacher. Help will have to be given freely at the beginning, but, as the child advances, this help will be withdrawn by degrees, and more and more of the responsibility and of the actual work will be placed upon him.

The criticism of the stories told will follow in the same manner as in the reproduction story.

CHAPTER V

CORRECTION OF ERRORS IN ORAL COMPOSITION

Incidental Corrections

The incidental method of correction is suitable for individual errors, those of infrequent occurrence, or those which are not being made by a large part of the class. Suppose a child says, "I saw you when you was coming from school." The teacher then says, "We always say, 'You were.' Say it for me. Say it again. Now give me your sentence again, using 'You were'."

Occasions for the correction of typical errors in the child's use of language will arise constantly, not alone in the language lesson, but in the lessons in all subjects of the course. But it is not sufficient merely to give the correct form and have it repeated by the pupil. The wrong form or usage has, in most cases, become a habit; and it is necessary to destroy the old and incorrect speech habit and replace it by a new one. But the formation of a habit requires frequent repetition. It is desirable that the child have as many opportunities as possible of using the correct form, in order that it may become quickly and permanently fixed in the mind. The ordinary work of the classroom may not call for a repetition of this particular form until the impression already made has well nigh disappeared. Force of habit then brings the old and more familiar but incorrect usage to the fore, and all the work of correction must needs be repeated. To prevent this the teacher devises suitable exercises that will provide for abundant repetition of the correct

form in as many ways and under as many circumstances as possible, and thereby endeavours to make its use habitual.

Corrections Impressed by Language Exercises

An error that is of frequent occurrence will require something more effective for its eradication than the incidental method. For this, definite language exercises should be prepared and sufficient repetitions secured to fix the correct form in mind, so that there will be little danger of its being forgotten. Thus to correct the wrong use of "don't" in "He don't go there any more," the teacher proceeds as in the incidental method, having the pupil repeat the correct form, "He doesn't." Then the pupils are required to repeat a number of sentences containing the correct form, as,

John doesn't like cheese.
Mary doesn't waste her time.
Tom's writing doesn't look neat.
Doesn't he like apples?
Doesn't Jennie go to school?

Fill in the blanks in these sentences:

Willie . . . live near the school.
. . . Rob read well?
Why . . . he cut the wood?

Write answers to these questions:

Does Mary go to school?
Does she live too far away?
Who doesn't like tea?

Certain types of error are almost sure to occur in every class; and for these the teacher may well be prepared in advance with suitable exercises, to be used when the need for them arises. But care should be taken to deal

only with such errors as the pupils are making. Any special exercise that does not deal with the type of error actually made by the pupils is not only valueless, it may be positively harmful, by putting before them wrong forms with which they were not familiar before. In this way time is wasted in discussing imaginary errors, which might better be devoted to the correction of those errors which the pupils are actually making. If this is done, there will usually be abundance of material without inventing wrong forms with which to deal.

To supplement the oral exercises sentences may be constructed to be copied from the board, or selected to be transcribed from the Reader.

The sentences may illustrate agreement:

Mary skates well.
The bird sings.
The girls skate well.
The birds sing.
The boys are here.
Cats have claws.
Were you ill?
Yes, we were both ill.

The sentences may also show the proper use of the italicized words:

Who *did* that?
Mother has *done* all the work.
Have you *seen* Rover?
No, I have not *seen* him.
James *came* yesterday.
We *caught* a fish.
John *isn't* here.
Isn't it too bad?
Yes, it is too bad.
He *would have* liked to come.
I wished you *could have* been with us.
These boys *are* strong.

Those girls *were* nice.
You and I have plenty.
You and I saw the chief.
Am I the boy?
Am I not going?
Are you and I going?

To the above may be added exercises in copying sentences previously given orally by the pupils, showing the proper use of *a* and *an*, as:

I have a cherry and a plum.
Have you an orange or an apple?
Is it an egg?

Corrections by Language Games

Still another method of correction is found in the use of language games. These are "games so arranged as to require the players to repeat many times the correct form of some phrase which they have been in the habit of using incorrectly." Each child will repeat the correct form a number of times, and will hear it repeated many times by others, until its use and sound become familiar. When the teacher finds that some error is of such frequent occurrence as to make special treatment necessary, a game may be introduced for its correction. Such a game follows.

TO TEACH "DOESN'T"

We are going to play a game. Tom may be "it." Tom will think of some animal that Billy likes. The rest will try to guess what animal Tom is thinking of. You may ask him questions like this: "Doesn't he like horses?" Tom must answer, "No, he doesn't like horses." When the right animal is guessed, Tom will say, "Yes, he does like . . ." Then the one who has guessed correctly may be "it."

Language games give the pupil the amount of practice necessary to fix the correct form, and yet give it in a pleasurable way without the monotony which comes from ordinary repetition. The desired form is used under conditions which are natural and interesting. The play instinct is utilized, and the use becomes free and spontaneous. The desire to excel provides a strong incentive for quickly mastering the correct usage; and what would otherwise be a tiresome drill and an almost meaningless repetition takes on new interest and meaning.

The following language games should prove useful, though the ingenious teacher can readily invent games for himself to suit the needs of any pupil or occasion:

TO TEACH "SAW" AND "DID NOT SEE"

The leader stands in front of the class and says, "I am thinking of an animal I saw at the circus." The others in turn guess the name of the animal. "You saw a lion." "No, I didn't see a lion." When the right answer is given, the leader replies, "Yes, I saw a . . ." He then takes his seat, and the pupil who guessed correctly takes his place as leader. This may be varied by changing from animal to bird, etc., as well as by changing the place as, "to the city," "to the country," "to England," etc.

TO TEACH "ISN'T"

One child leaves the room. The others agree upon some object in the room. When the child returns he asks, "Is it the chair?" The leader replies, "No, it isn't," until the right object is guessed.

TO TEACH "IT IS I"

A group of children go out and close the door. One of them then knocks. A child from the room goes to the door and, without opening it, asks, "Who is there?" The child who knocked replies, "It is I." If the child inside guesses correctly, he goes out, and the other comes in. Pupils take turns in going to the door.

CHAPTER VI

WRITTEN COMPOSITION

Preparation for Written Composition

The work in Composition during the first year should be entirely oral. Careful attention to the pupils' use of language will then have eliminated many of the commonly occurring errors, enlarged their vocabularies, familiarized them with sentences and their structure, and given them considerable facility in expressing their ideas both in single sentences and in the form of short stories.

Oral facility, however, is not a guarantee of successful written work. There are special difficulties which are encountered in written composition, but which do not enter at all into oral expression. To the beginner the mechanical act of writing is in itself a serious difficulty. Penmanship is slow and laborious, requiring so much attention that he has little to spare for making his expression effective. Spelling, capitalization, and form add to the seriousness of the problem. In his ordinary use of language, speech follows so promptly upon thought that the two are practically simultaneous. He has not learned to think first and hold his thought in mind before giving it utterance. Yet this is just what he must do when he begins written work. When he attempts to write, his thought so far outruns his writing that his ideas are lost before he can place them upon paper. Very often the mere act of putting pencil to paper seems to cause him to forget both words and ideas. Some form of exercise that will help the pupil to overcome

the difficulties and to master some of the mechanics of writing is, therefore, a necessary part of his preparation for written composition.

The simplest exercise in written language is transcription. It demands no originality and but little thought, yet when rightly employed it trains in the mechanics of composition, promotes accuracy, strengthens the memory, and enlarges the vocabulary. It should, however, be given with a definite purpose in view, such as to impress some noble thought or beautiful expression, or to reinforce some lesson on form. To be of value the transcription must be carefully done, and the teacher must supervise and examine it and insist upon a perfect copy.

Transcription may well begin with the careful copying of sentences of the pupils' own construction which the teacher has written upon the black-board for them. Then the pupils may copy selected sentences or passages from their Readers. Next in order of difficulty comes the writing from memory of short selections of prose and verse. Practice in this and the writing of *suitable material* from dictation will prepare the way for those exercises in which the pupils' own thoughts are expressed in writing. In the course of all this, many incidental lessons will have been given upon the use of capitals, punctuation, sentence structure, and form.

This early work in writing should be done with a large, soft lead-pencil on unruled paper. The writing should be large; but too much stress should not be placed upon excellence of writing lest the child become discouraged. He should be expected to do good work according to his ability. Neatness and precision will come with practice; they should not be considered the chief aim of the composition.

The Written Sentence

The pupils have already studied the sentence as the expression of a thought. As a preparation for written work in composition they will need to know how to write sentences correctly. The lesson which follows shows a suitable method of teaching this, and at the same time illustrates the incidental teaching of one use of the capital letter and one of the period.

I. LESSON

Think a sentence about a horse.

Tell me your sentence.

I shall write it on the black-board for you like this:

The horse runs fast.

Give me a short sentence about a knife, a pencil, a top, a tree, a bird. (The teacher writes the sentences on the black-board.)

Look at the sentences I have written on the black-board. What kind of letter is at the beginning of the first? At the beginning of the second? At the beginning of the third? At the beginning of all the sentences? Then, when we write a sentence, with what kind of letter do we begin it? Tell me what you have learned about how to write a sentence.

What do you see at the end of the first sentence on the black-board? At the end of the second? At the end of the third? At the end of every sentence?

This round mark at the end of a sentence is called a *period*. It tells where the sentence ends. When we write a sentence, what do we put at the end? Tell me what you have learned about the end of a written sentence. What two things have you learned about writing sentences?

Copy these sentences neatly from the black-board into your books. Be sure to put a capital letter at the beginning and a period at the end of each.

Find five sentences in your Reader. Copy them neatly into your work book.

Write these sentences as I read them to you:

My dog is black.
We have a big apple.
The book is torn.
Our cat caught a mouse.
Boys like oranges.

Write one sentence about each of the following. Be sure to begin and end your sentences correctly:

A book, an apple, a store, a watch, the boys, a fire engine.

II. LESSON ON THE INTERROGATION POINT

The technical work of Form I includes also the incidental teaching of the use of the interrogation point. The need for some recognition of this mark will arise early in the pupil's work in connection with his reading lessons. He will also meet with it in transcription, and should be taught its use and how to make it in writing. Thus in the lesson *Lady Moon* (First Reader, page 34), the child meets the question, "Lady Moon, Lady Moon, where are you roving?" A study of the lesson will lead him to discover that there are two persons speaking, the moon and the little child, and that the child is asking questions which the moon answers.

What is the first question that the child asks? What is the next? Find some questions in another lesson in your Reader. Ask a question about the clock. This is the way your question would be written:

Does the clock tick loudly?

Ask some other questions, and I shall write them for you.

Where were you yesterday?
What have you in the basket?
Has Billy a new sled?
Who broke Mary's doll?

With what kind of letter does each question begin? Now look at the mark at the end of each. It is called a *question* mark, or *interrogation* mark. Whenever we write a question, we must put an interrogation mark after it.

Copy the questions that are written on the blackboard.

Find five sentences in your Reader and copy them neatly into your books.

Write down these questions as I read them. Be sure to begin each with a capital and to put the right kind of mark at the end:

Were you at school last week?
Have the boys done their work?
What did you see at the fair?
When will the bell ring?
Did you see my new book?

Write a question about each of the following:

An apple, a big dog, the horses, a black cat, a pen.

A First Lesson in Written Composition

In selecting a story as a basis for a first lesson in written composition, care must be taken to choose one that is already familiar to the pupils, and preferably one that has already been taken for oral reproduction. It should be short enough to be reproduced in five or six easy sentences. The teacher then questions the pupils, to recall and organize the story. It is important that they

should give their answers in complete statements, since the purpose of these lessons is to improve their use of language.

I. LESSON

You have been studying the story of the dog in the manger. Where did the dog go at the beginning of the story? What did it do in the stable? Who came into the stable while the dog was sleeping? What did the ox do? What did the dog do when the ox came to the manger? What did the dog do then? What kind of dog did the ox think it was? Why did the ox think it was a mean dog? Now tell me the whole story.

After one or more of the pupils have told the story, the teacher continues:

If you wanted to tell this story to some one who lived a long way off, how could you do it? Let us see how we would write it. What would be a good name for the story? I shall write it down in this way:

THE DOG IN THE MANGER

Now, what would you say first if you were telling the story?

A dog went into a stable one day in summer.

This is the way to write it.

How many lines are left below the name, or title, of the story?

With what kind of letter is the sentence begun?

What mark is placed at the end?

What would you say next?

It climbed into a manger.

What would you say then?

It fell asleep on the hay.

Put all of that into one sentence.

It climbed into a manger and fell asleep on the hay.

That is good. See how I write it. What would you say now?

This is continued until the entire story is completed, the teacher writing the sentences on the board as soon as they are given in satisfactory form. The story might read as follows:

THE DOG IN THE MANGER

A dog went into a stable one day in summer. It climbed into a manger and fell asleep on the hay. A hungry ox came in. He went to the manger to eat the hay, but the dog growled at him and would not let him come near. The ox thought it was a mean dog because it could not eat the hay and would not let him eat it.

Now read the story over to see if it sounds right. This is your first written story. Wouldn't you like to take it home to show what a good story you can make? Then take your work books, and copy it as neatly as you can. Be sure to write it just as it is on the board and to put in all the capital letters and periods.

From this lesson it will be seen that the first step is the selection of a suitable familiar story, in this instance, *The Dog in the Manger*.

The second step is to review the story by careful questioning, to make sure that all necessary details are fresh in the pupils' minds.

In the third step the story is reproduced orally, so as to get a connected account. This is suggested in the lesson by, "Now, tell me the whole story."

The fourth step is to have the pupils re-tell the story, sentence by sentence, the teacher writing the sentences on the black-board as soon as they are satisfactory. It should be specially noted that the questioning is no longer

detailed, as in the review, since it is important that the pupils learn to recall the thoughts for themselves and to put them together into story form. If the teacher questions minutely and in the form, "What happened after that?", or "What did the ox do then?" they may answer readily enough, but it is the teacher who is doing the composing, not the pupils. The teacher's work is to receive the pupils' ideas, give necessary assistance in putting them into acceptable form, and then write them properly on the board.

The fifth step is to have the story read from the black-board, so that the pupils may judge how well they have succeeded.

As a final step the story is copied neatly into their books.

After considerable practice in writing stories by the method outlined above, the teacher must gradually lead the pupils to assume greater responsibility for the completed story and to do a larger part of the work involved in writing it. The following suggestions may prove helpful:

When the pupils can aid readily in the composition of the story which the teacher writes for them, and can make a neat and accurate transcription of it, the exercise may be varied by having a pupil give his sentence as before, but instead of the teacher writing it on the black-board for him, when it is approved, the pupil himself writes it under the teacher's supervision. If any mistake is made, it is immediately erased and the correct form substituted. Then another pupil contributes his sentence, and writes it as soon as it is satisfactory. This is continued until the story is finished.

Or the story may be continued in the ordinary way, until only one or two sentences are needed to complete it.

The pupils then copy the unfinished story, and supply the needed sentences, writing them in their books for themselves. Gradually the amount written by the teacher is reduced, until the pupils are able to write the whole story.

Sometimes when the pupils have read the story composed by themselves and written down by the teacher, instead of having it transcribed from the blackboard into their books, the teacher may erase the story and require the pupils to write it for themselves. Practice in writing of this kind prepares the way for original composition. It should be continued long enough to give the pupils considerable facility in written work, so that the transition to the expression of their own ideas will be made as easy as possible.

Stories of the style of *The Cat and the Cream Jug, The Crow and the Pitcher, The Dog and the Shadow, The Fox and the Goat, The Fox and the Crow, etc.*, will be found fairly suitable for this Form, if not too long.

A Simple Note

There are several reasons why note or letter writing should be introduced early. Pupils may not see the need for ordinary compositions, but they know they will require to be able to write letters. Every child is eager to write to some absent friend, to Mother, or to Santa Claus, and frequently makes the attempt even before he has learned to write at all. Letters are simple and natural in their style, and, if some of the details of form are omitted at first, they are not too difficult even for the beginner. In introducing this work a motive for writing should first be supplied.

II. LESSON

Suppose you were away from home. How could you let Mother know what you were doing? Let us write a letter to tell Mother what you did yesterday. We shall commence it in this way—

Dear Mother:

(The teacher writes this in the proper place in a space ruled to represent a sheet of paper.)

T. What shall we tell her?

P. I mended my bob this morning.

T. How did you mend it?

P. I mended it with a hammer and some nails.

T. Tell me all that in one sentence.

P. I mended my bob this morning with a hammer and some nails. (Teacher writes this on the board, calling the attention of the pupils to the place where this is begun.)

T. What did you do then?

P. Then I went to school.

(Teacher writes.)

T. What did you do after school?

P. After school Rob and I coasted down Pool's hill.

(Teacher writes.)

T. What happened then?

P. We upset the bob and broke it worse than before.

(Teacher writes.)

T. Now we shall close by letting Mother know who wrote this letter. This is one way to do it. (Teacher writes the conclusion, as below.)

Dear Mother,—

I mended my bob this morning with a hammer and some nails. Then I went to school. After school Rob and I coasted down Pool's hill. We upset the bob and broke it worse than before.

Your loving son,

William Gee.

Now read the letter over. Would you like to let Mother see what a nice letter you have written? Then take your work books and rule a space the shape of the paper on which letters are written. Be careful to place your letter correctly, just as it is on the black-board.

The size of the space to be used will depend upon the size of the writing done by the pupils. As their writing is usually large, it will be necessary to allow more space at first and gradually reduce it as their writing becomes smaller. The exact size will have to be determined by the judgment of the teacher.

When the pupils have mastered this simplified form of letter, they may later be taught to place the date properly, and finally to write the entire heading. Addressing the envelope should also be taught; but this need not be done until the pupils are able to write with some facility and are anxious to make their letters "real" by putting them in envelopes. They may then write on paper cut to the proper size and inclose their letters in envelopes. These envelopes could be made as an exercise in manual training.

Since the position of the parts on the paper and their proper arrangement on the page are of primary importance, pupils should always be required to write within a ruled space of proper size and proportions. As they become accustomed to the simplified form, the omitted details may be taught, until they are able to write a complete letter with all the parts properly placed and properly punctuated. This is entirely a matter of practice and of sufficient watchfulness and insistence upon correctness until the right punctuation becomes a habit.

The following are suggested as suitable exercises in letter-writing for a senior first class:

Write short notes to:

1. Your mother, telling her of two or three things you have done to-day.
2. Your father, telling him about a runaway you saw this afternoon.
3. Your teacher, asking him for a half-holiday this afternoon, as it is the day of the Fair.
4. Your seat-mate, asking him to come to your home to play or to stay all night with you.
5. Santa Claus, asking for a Christmas toy.
6. Your brother, telling him of a bonfire you had and how you made it.
7. Your sister, asking her, since you are ill, to come to your room and read you a story.

CHAPTER VII

FORM II

TRANSCRIPTION

When the pupil is ready to commence the work of Form II, he is able to write legibly. He has transcribed sentences from his Reader and has written short sentences from dictation and also from memory. He is now prepared for exercises in writing his own thoughts, in reproducing the contents of some story known to him, in telling in his own way an original story, or in giving an account of some personal incident.

A more extended use of transcription may now be made. To be of real value this should always be given with a definite purpose in view, and never with the object of merely keeping pupils busy. Used with this definite purpose it may reinforce some lesson on form, train in the mechanics of composition, enlarge the vocabulary, or impress some noble thought or beautiful expression. It should be carefully assigned, and the finished work should be examined to ensure that it is properly done.

The sentences for transcription in Form I were selected for their clearness and simplicity. The adage or proverb may be taken as a model, for example:

A new broom sweeps clean.

Sentences for Form II should include statements, questions, and answers, and also sentences exclamatory in form and periodic in style, as:

What a monstrous tree!
Up the hill he heaved the stone.
Better three hours too soon than three minutes too late.

Such sentences as require careful arrangement of the parts should be copied and studied, for example:

Early in May, a pair of robins began building a nest in the elm tree near the river.

In company with a large number of his friends, he crossed the ocean and founded a city.

This little purse the old man put in his pocket.

One day, when looking sadly into the stream and thinking of his lost sister, he saw a face like hers looking up at him.

Sentences to Impress Correct Forms

The pupils should copy from the board sentences constructed to impress correct forms of expression that have already been drilled upon orally, as:

I shall teach you better.
Am I not as tall as he?
Were you here yesterday?
Are there not fewer apples than there were?
Each boy sits in his place.
Doesn't this horse trot well?

Sentences to Impress Technical Work

The pupils should also transcribe many sentences previously noted by the teacher and pupils as incorporating parts of the technical work prescribed for this Form; for example, the use of capitals, punctuation, contractions, and abbreviations; the names of the days of the week, the months of the year, and the seasons.

John, will you name, in order, the days of the week?
The days of the week are Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday.

The class may write sentences, similar to the above, regarding the months and seasons:

To-day is Thursday, May 22nd, 1925.

The class may write similar sentences on the days of the week, as:

To-morrow will be.....
Yesterday was.....

December, January, and February are winter months in the northern parts of the world.

Thirty days hath September,
April, June, and November.

Give me of your bark, O Birch-tree.

O star light, O star bright,
First star I see to-night,
I wish I may, I wish I might
Have the wish I wish to-night.

The "O" and "I" and the punctuation should be noted in the foregoing.

Practical Exercises

Exercises such as the following may be given for seat work:

1. Make a statement about each of these places: Toronto, Ottawa, Hamilton, London.
2. Write the names of five other places near your home.
3. Write the names of the days of the week, (1) in full, (2) in short form.
4. Write the names of the months of the year, (1) in full, (2) in abbreviated form.
5. Write the names of the seasons—the summer months, the winter months. (The names of the seasons are not to be written with capitals.)
6. Write the names of the cardinal points, (1) in full, (2) in abbreviated form. (When written in full, the names of the cardinal points are not to be written with capitals.)
7. Tell of something you did each day last week.

Black-board Work

When the pupils have completed the work, the teacher may write the sentences on the board, calling attention to any difficult parts.

The pupils will then compare their work with the work on the black-board, note the errors, and afterwards rewrite correctly the sentences in which these occurred.

Letters for Transcription

In addition to transcribing the letters written on the board by the teacher, other good forms of letters may be copied, such as the letter of the deaf and blind girl, Helen A. Keller, to the poet, John Greenleaf Whittier. The teacher should remember that this work in transcription is of little value unless the pupils are required to pay careful attention to writing, punctuation, and spacing.

December 17, 1890.

Dear, kind Poet:

This is your birthday; that was the first thought which came to my mind when I woke this morning, and it made me glad to think I could write you a letter and tell you how much your little blind friends love their sweet poet and his birthday.

This evening they are going to entertain their friends with readings from your poems and with music. I hope the swift-winged messenger of love will be here to carry some of the sweet melody to you in your little study.

If I were with you to-day, I would give you eighty-three kisses, one for each year you have lived. Eighty-three years seems very long to me. Does it seem long to you?

The happy Christmas time is almost here! I can hardly wait for the fun to begin! I hope your Christmas Day will be a very happy one, and that the New Year will be full of brightness and joy for you and every one.

Your loving little friend,
Helen A. Keller.

Prose for Transcription

In addition to selections from the Reader, such compositions in prose and poetry as the following may be transcribed:

NEAR THE WATERFALL

Up among the hills there is a dell where a headlong little stream rests for a moment, after leaping from the rocks above, before it hurries on towards the sea.

It rests in a pool so clear that you may count the pebbles at the bottom; and, when the sun shines, the little fish cast a shadow on the white stones. All round about, the ivy clings to the rocks; and just near enough to the waterfall to be sprinkled now and then with the spray, a wild convolvulus droops over the pool. At the edge of one of the flower-bells I saw a drop of water hang, and it seemed as if the convolvulus were bending down an ear to listen to what the drop of water had to say.

THE WATER DROP REACHES HOME

And so we swept out together amongst the rolling ocean waves. Oh, it is a free and glorious life there! No banks to bind you in, no channels to force you this way or that. Rising and falling, rolling and swaying hither and thither, springing into the air, playing with the sunbeams, and then plunging back into the heart of gloomy waves—it is the heaven of water-drops, to which we are always trying to get back.

FROZEN FLOWERS

Star-shaped flakes do not fall in driving storms. They are seen only in gentle falls of snow or when a storm is over and the last flakes are falling. When it is very cold, the crystals have the greatest beauty and variety of form. Snow-flakes have been called frozen flowers; and, indeed, the star-shaped crystals do look like pure white blossoms.

Poetry for Transcription

1. Before green apples blush,
   Before green nuts embrown,
   Why one day in the country
   Is worth a month in town.

2. Heap on more wood,
   The wind is chill,
   But, let it whistle as it will,
   We'll keep our Merry Christmas still.

3. Again the sunny month of May
   Has made our hills and valleys gay.

4. Oh, roses and lilies are fair to see,
   But the wild bluebell is the flower for me.

5. How pleasant the life of the bird must be,
   Flitting about in a leafy tree.

6. The Queen of the Spring, as she passed down the vale,
   Left her robe in the trees and her breath in the gale.

CHAPTER VIII

THE FRIENDLY LETTER

Since the oral work of Form II is merely an extension of that of Form I and involves no new types, it is not necessary to do more than refer to the treatment of the various topics as already given for Form I. The first new type of written work is the writing of friendly letters. For this the way has already been prepared by the practice which the pupils have had in the writing of short notes. In this Form advantage should be taken of the pupils' increased facility in writing to introduce this interesting type of exercise.

The friendly letter should be taught inductively through the examination of models. On the board should be placed a suitable example, carefully written and arranged within a ruled space of proper proportions.

I. LESSON ON LETTER WRITING

In Form I you learned how to write short notes. Now we are ready to learn how to write real letters, such as older persons write to their friends. Here is one on the black-board. Let us study it to see if we can find out the correct way of writing a real letter.

Elora, July 3rd, 1925.

My dear Mother,—

I reached Elora safely last night, although the train was an hour late. Uncle Jack met me at the station with his car and took me out to his farm.

Aunt Mary says she should like to have me stay a month. May I? I should miss you and Baby, but there are so many things to see at Uncle Jack's, I am sure it will take a whole month to see them.

Please write often, or I shall be homesick.

Your loving son,

Howard Bell.

Who wrote this letter?

What tells you that Howard Bell wrote it?

What was the first thing Howard wrote?

Why did he write Elora?

Where did he put the part that tells from what place he was writing?

What punctuation marks has Howard used in this line?

What did Howard write next?

Where did he write the date?

What punctuation marks did he use?

These lines that tell where and when the letter was written are called the *Heading* of the letter. Look at them again, so that you will know where to write them and what marks to use.

In the same way the remainder of the letter will be studied.

The principal facts to be taught are:

1. The *Heading* tells where and when the letter was written. It is placed a short distance from the top (about one inch when writing on ordinary note-paper) and is begun a little to the right of the centre of the page. Commas separate the different parts, and a period is placed at the end.

2. The *Salutation* begins at the left hand margin on the next line below the heading. It is followed by a comma and a dash.

3. The *Body*, or *Message*, begins on the line below the salutation. The first word is begun a little to the right of the margin.

4. The *Ending*, or *Complimentary Closing*, begins about half way across the page. Only the first word has a capital. It is followed by a comma.

5. The *Signature,* or name of the writer, is placed on the line below the complimentary closing and a little to the right of where it begins. It has a period after it.

The pupils should copy the letter neatly into their books, placing it within a ruled space of suitable proportions. Particular attention should be given to the proper arrangement and punctuation of the parts, until the pupils have mastered these important details. By degrees the heading requiring more than one line can be introduced, as well as variations of the salutation and the complimentary closing. Not too much is to be attempted in any one lesson, and sufficient practice must be given to ensure thorough mastery of each point before a new one is introduced.

The practice work in letter writing will be more effective if a suitable motive for writing is provided. Sometimes this is afforded when a pupil removes from the community, or when one is out of school through illness. Letters to real boys and girls whom the pupils know are always more interesting than those to imaginary persons. Exchange of letters with children in other schools is also a means of securing interest.

The addressing of envelopes will naturally follow the writing of letters. This can be taught from a model on the black-board, using the simplest form of address first; namely, that in which there are but three lines, containing, respectively, the name of the person to whom the letter is being sent, the name of the place, and the name of the province, state, or country. Another method is to have pupils bring used envelopes from their homes and make them the basis of the lesson. This will have the advantage of arousing interest, but this is somewhat offset by the lack of uniformity in the material

supplied, and the danger that some of the addresses may not be correctly written.

As soon as the pupils can write simple addresses correctly, additional practice may be given by having each address an envelope to: (1) himself, (2) his father, (3) his mother, (4) the teacher, (5) a school mate, (6) an uncle, (7) an aunt, (8) a cousin, (9) an older brother or sister, etc.

The more difficult addresses may be taught later. All addresses should be written within ruled spaces of proper dimensions, or upon pieces of paper cut to the size of an ordinary envelope. At times letters may be written upon note-paper, inclosed in envelopes, and mailed or sent, as, for example, to a school mate who is ill. This lends interest and reality to the work.

In connection with the addressing of envelopes will arise the need for an understanding of the proper writing of titles, such as Mr., Mrs., Miss, and Dr., and of the representation of names by the use of initials. Certain abbreviations also will have to be taught, as those of the names of the months and provinces.

CHAPTER IX

TECHNICAL WORK IN COMPOSITION

Sentence Forms

The pupils should now be ready for a further consideration of sentence forms and for some of the technical work in connection with the use of capital letters and contractions. They should learn to distinguish statements, questions, commands, and exclamations, and to secure variety in writing by their use. The lessons which follow illustrate the teaching of two of the sentence forms:

I. LESSON ON STATEMENTS

You have already learned that when you express a thought in words you make a sentence.

With what kind of letter must you begin when you write a sentence? Tell me something, in a sentence, about the clock, a horse, our school. (The teacher writes the sentences on the black-board as the pupils give them.)

The clock ticks loudly.
A horse can draw a heavy load.
Our school has pretty pictures on the walls.

What does each of these sentences do? Give three sentences that tell something about Christmas, a good dog, my favourite picture.

A sentence that tells something is called a *statement.* What kind of mark is placed at the end of each statement on the board?

Copy the statements that are on the board.

Write these statements as I dictate them. Be sure

to put a capital letter at the beginning and a period at the end of each:

I ate two pears for my lunch.
These apples are ripe and juicy.
The ground is covered with leaves.
Henry sharpened his knife.

Write three statements about:

Things you see in the school-room.
Things you saw on the way to school.
Animals that live in the woods.

II. LESSON ON QUESTIONS

After the pupils have become familiar with statements, other sentence forms may be introduced.

What is a statement? Pick out all the statements in the following sentences:

My dog knows some tricks.
Has Tom found his ball?
Where are you going?
I have lost my pencil.
Who has a sharp knife?
Mary's doll has a new dress.

Why do you call these statements?

Look at the sentences that are left. What does the first of these sentences do? The second? The third? What does each of them do? Make a sentence that asks something about a tree, your desk, Tom's knife. Sentences that ask something are called *questions*. Look at the mark used at the end of a question. It is called a *question mark*. How is a question begun? What mark is put at the end of a question?

Copy the questions from the black-board.

Write down these questions as I dictate them. Be sure to begin and end them correctly:

How did you hurt your finger?
Has your father sold his house?
May I have an apple?
Who knows a good story?

Write three questions about:

Your reading lesson
A tame squirrel
A new sleigh
Bobby's birthday.

Write answers to your questions. What kind of sentences will your answers be? What mark will you put at the end of each?

In a similar way *commands* and *exclamations* may be taught. A knowledge of the different kinds of sentences will give the pupils a logical basis for the proper use of period, question mark, and exclamation mark. It will also enable them to give variety to their expression, especially if exercises are given in which they are required to change from statement to exclamation, from command to question, etc.

The Use of Capitals in Titles

When the pupils begin to write stories, they will need to learn the correct way of writing titles. The proper placing of these can be taught from an examination of the titles printed in their Reader. These titles, however, are printed entirely in capital letters, so it will be necessary to turn to the contents of the book to find them printed in the way they are commonly written. The following method may be used:

III. LESSON ON THE USE OF CAPITALS

Turn to page 5 of your Reader. Read the group of words at the top of the story. What are these words for? What words tell you the name of the next story? Of the next? Of the story on page 12? On page 33? Words like these that tell the name of a story, or what the story is about, are called the *title* of the story.

Where do you find the title of a story printed or written? Over what part of the line is it placed? How much space is left between the title and the first line of the story?

What kinds of letters are used in printing the titles in your Reader? Could you write them all in capitals? Turn to the front of your books where the titles are all printed in the Contents. With what kind of letter does each title begin? What kinds of letters are used at the beginning of the other words? Suppose we see if we can find out why some have capitals and others have not. What words besides the first have capitals in the first title? What words have not? Make two columns in your work books. In the first put all the words, except first words, that have capitals. In the second put all words that have not capitals. What difference is there in the words in the two columns? Which words are the more important? How are the important words written?

Now we shall put down all we have learned about titles. What is a title? Where is it placed? How much space is left between it and the first line of the story? With what kind of letter does it begin? What other words in a title have capitals?

Summary:

A title is a group of words that tells the name of a story.

The title is placed at the top of the story and in the middle of the line.

One line is left between the title and the first line of the story.

The first word, and all other important words of a title are written with capital letters.

Copy neatly the first eight titles from the Contents

of your Reader. Be sure to place them in the middle of the line.

Write the titles that are printed on pages 52, 58, 89, and 119 of your Readers. Then turn to the Contents and see if you have the capital letters right.

Write these titles as I dictate them. Be sure to place them properly and to put in the necessary capitals.

The Fox and the Crow.
The Children in the Wood.
Nell and Her Bird.
Two Sides to a Story.
The Story of a Drop of Water.

Think of six stories you have heard or read. Write their titles. Think of five things you would like to write about. Write suitable titles for the stories.

When the pupils have become familiar with the writing of titles, they should be required to think of suitable titles for all their stories, and to write those correctly.

Contractions

In their conversation more than in their written work the pupils will make frequent use of contracted forms. Some of these will be required in the familiar style of writing which they should use in friendly letters, as well as in other compositions where it is desired to avoid formality and secure naturalness of expression. Some of these contractions require special care, because they are so frequently misused, or because one is substituted for another.

Read this sentence from the black-board,

I am going to visit Grandfather.

If you were telling this to one of your school mates,

how would you say it? What words have you shortened? This is the way we would write it:

I'm going to visit Grandfather.

How is it different from what was on the board? What words have we shortened? How have we shortened them? What have we placed where the letter was left out? How would you say this sentence? "You are late this morning." What words have you shortened? How have you shortened them? What have we placed where the letters were left out?

These shortened forms of words are called *contractions.* The mark that is put in to show that letters have been left out is called an *apostrophe.*

For what do these contractions stand:

isn't, there's, you've, doesn't, 'tis.

Copy these contractions and then write the words for which each contraction stands:

shouldn't, I'd, don't, we're, aren't.

Write the contractions for:

he will, cannot, it was, could not, what is,
I will, did not, have not.

What other kind of shortened words have you learned? How are abbreviations made? How do you show that part of the word has been left off? Write abbreviations for the names of the months, the days of the week, Ontario, Manitoba.

The pupils should be cautioned against the too frequent use of contractions in their written work. They are to be avoided except when we wish to write just as some one has spoken, when we desire to give naturalness to a written conversation, or when we use the familiar and less formal style of the friendly letter.

The Paragraph

The progress which the pupils have made in writing friendly letters and the greater length which their written stories now begin to have, warrant the teaching of the paragraph, and the organization of all written work into paragraphs. It is not necessary to treat this except in a broad way, and to develop the fact that the sentences in each paragraph are grouped together because they all bear on the topic.

The lesson which follows illustrates the method of teaching the paragraph.

IV. LESSON ON THE PARAGRAPH

AN INTELLIGENT DOG

"A carriage had gone over one of the paws of a fine large Newfoundland dog, and the poor animal was in great pain. A doctor whose office was close by, took him in and dressed the paw tenderly and carefully. The dog went home, and in a few days was quite well.

Months afterward, when the doctor had almost forgotten the incident, the dog came in one day leading another dog by the ear. The second dog had had his paw run over, too, and the Newfoundland thought the best thing he could do was to bring him to his old friend.

Read the story from the black-board and tell what it is about. In how many parts, or groups of sentences, is it written? Read the first group of sentences and tell what it is about. How many sentences are used to tell this? What does the first sentence tell? The second? The third? In what way are all three of these sentences alike?

These sentences have been put together in groups, because all the sentences in the group tell something of one main thought, or topic. A part of a story that deals with one main thought, or topic, is called a *paragraph*.

Look at the second paragraph again. Where is the first word of this paragraph placed? Turn to the story of *Androclus and the Lion.* (Second Reader, p. 94) How are the first words of the paragraphs placed?

When the first word of a paragraph is begun farther to the right than the first word of other lines of a story, it is said to be *indented.*

Now tell me what we have learned about paragraphs. I shall write it down as you tell me.

A paragraph is a division of a story that deals with one main thought or topic.

The first word of each new paragraph is indented.

Look again at page 94 of your Reader. What is the main thought, or topic, of the first paragraph? Of the second? Of each of the remaining paragraphs.

EXERCISES

On the black-board is a story with two topics written together. Find where the second topic begins, then rewrite the story correctly.

On the black-board are a number of sentences that deal with two different topics. Put brackets around the sentences that deal with one topic and draw a line under the sentences that deal with the other. Now rewrite the two paragraphs correctly. What is the first paragraph about? The second?

Write a short paragraph having "My Favourite Bird" as its topic.

EXERCISES IN WRITING PARAGRAPHS

The following exercises will be found suitable for written composition:

1. Answer these questions about an orange: What is its shape and colour? How large is it? Where does it grow? What is it used for? Write the facts in a single paragraph.

2. Write a paragraph about your pony. Speak of his name and colour, what he is useful for, the good or bad habits he has, what he likes to eat, how he is cared for.

3. Write full answers to the following questions, giving a short paragraph to each: In what month is Dominion Day? Christmas Day? New Year's Day? Empire Day?

4. Describe, in two paragraphs, a hundred-yard race between two fat men. Tell about, (1) the appearance of each at the start, how fast they ran, and which won; (2) how the people enjoyed the race, and what they said.

5. Reproduce, in two paragraphs, a fairy story with which you are familiar; for example, Little Red Riding Hood, or Silverlocks, or Cinderella.

6. Describe, in two paragraphs, the house you should like to live in. You may use the following plan: (1) Its situation and grounds, (2) size, shape, and general appearance.

7. Write a letter of two paragraphs to your mother, telling her the experiences of a single day. After writing it, notice how the letter answers these questions: Where was the letter written? When was it written? What does it tell about? By whom was it written? To whom was it written?

8. Have you ever gone to the woods for flowers, for raspberries, for beech-nuts, for sap? Write a story about it, in two paragraphs.

9. Have you ever gathered cherries, plums, apples, pears? In two paragraphs write where, and how it was done.

Have you helped to take up turnips, potatoes, beets, or carrots? In two paragraphs tell how it was done and where.

10. Write a story about mowing, or raking, or loading, or drawing in hay, or riding on the load. Tell what you saw and did, in two paragraphs.

11. Have you helped in a field of grain with the reaping and binding, the shocking, loading, and drawing in, stacking the grain, or putting it into the mow in the barn? Say what kind of grain it was, and tell, in two paragraphs, what was done in each case. Take only one action at a time.

12. If you were to have a holiday on September 1st, tell in two paragraphs where and how you would spend it in the country.

13. Tell in a paragraph, how you spent your holidays; in two paragraphs, how you spent July 1st.

14. Tell in one paragraph, about a frolic in the barn; in two paragraphs, about a picnic in the woods or by the lake or river.

CHAPTER X

THE CRITICISM OF COMPOSITIONS

Prevention of Mistakes

The most satisfactory way of dealing with mistakes in written work is to take all possible care to prevent them. This should be the teacher's attitude from the outset, for few aspects of his task are so trying as the endeavour to reform careless habits of written work fixed by years of practice. To prevent mistakes from the beginning, two things are needful—every lesson should be carefully planned, and the language abilities of each child should be known. Then it is not so difficult to anticipate errors and to put pupils on their guard. The step of oral preparation is used in order to learn what pupils have to say and their way of saying it. In preparatory work in the fourth or fifth year the order and importance of the several topics will be discussed; the board will be used in dealing with matters of form, such as spelling and the use of capitals and of punctuation marks. One or two leading points in which general weakness is likely to be shown may well be impressed upon the class. Though most of the board work will be erased before the writing in class begins, yet some matters, such as spelling, the order of the topics, and a reminder as to paragraphs or sentences, might well remain.

The pupils should be accustomed to writing their compositions at the black-board. If two or three write on the board, material is provided for class criticism. If the pupils are interested and properly prepared to write, there will be little tendency for those at their

seats to copy what is being written on the black-board. If copying begins, it can easily be checked by the watchfulness of the teacher.

While the pupils are writing the teacher will move about the room to see what they are doing. This enables him to discover weaknesses that are common to a large portion of the class. Some of these may be of such a character as to need immediate attention. The class should then be required to stop writing while instruction is given or necessary changes are made. Other weaknesses will be left to be dealt with when the writing is completed, and their nature will determine to a large extent what will be stressed in the criticism.

A second purpose of the teacher's supervision during writing is to give individual assistance and attention to those pupils who need them most. The pupils might inquire about spelling, about the correct meaning of a word or phrase, about the form of sentences, etc. When any pupils are not hard at work, the teacher should find out the difficulty and remove it if possible. Looking over the work in progress the teacher can bring to the pupil's attention defects of thought, of language, or of form. Frequently, this is most effective when it takes the form of a question, not of downright telling. "Where does this sentence end?" "How often have you used that word?" But the teacher's concern is wider than mere criticism—encouragement and stimulus are just as important. A word of commendation with perhaps a simple suggestion looking to better work will spur the writer on to renewed efforts.

The teacher, while moving about the room, should also note those whose work is particularly good in one or more respects. Then when the criticism of the work on the black-board is completed, these good essays should

be read for the benefit of the class. If the teacher says before the reading, "I want you to hear how well Mary has written the first paragraph," or, "John has expressed that particularly well. Listen while he reads it for you," it will encourage the writer and stimulate the remainder of the class to greater effort. It is needless to say that poor work read to the class will be likely to result in harm rather than good. It is, therefore, essential that the teacher should know what work is worth reading and not call upon pupils at random.

Self-criticism

When the time given for writing has elapsed, all should be required to stop punctually, so that the step of criticism may begin. Every pupil should be directed to examine his own work carefully, by reading it over three times, each time with but one particular object in view. The first reading is to see that he has said just what he meant to say; the second, to make sure that his sentence forms are quite right; the third, to take note of all matters of form or of the special points to which his attention has been directed in the first of the lesson. These matters would not be given sufficient attention if all were taken in but one reading. Experience shows that without this habit of self-criticism pupils will commit the most flagrant breaches of rules with which they are quite familiar in theory, and that, even when their errors are laboriously corrected by the teacher, they will make the same mistakes over and over again. When the teacher does most of the criticism, he thereby strengthens his own powers of discrimination, not those of his pupils; he does work the pupils should do; he notes needful changes, and the pupils make these perfunctorily. His

task is laborious and unprofitable; the pupil's task is mechanical and uninteresting.

But when each pupil is required to find his own errors and then to amend them, he realizes the importance of doing his work well at first, and of avoiding faults previously committed without thought or a feeling of responsibility. It is fundamentally important to have each thus criticise his own performance with the direct aim of doing better. He is working then to satisfy, not the teacher, but his own ideal. This ideal should always be high, above his ability to reach at the moment. This method develops his judgment and makes it supreme; this critical sense can be acquired only by exercising it often. Pupils will not master the art of composition if the teacher does the work for them; the less they are required to do the less they are able to do.

In criticising the work written on the black-board the teacher should have decided on a definite plan. The pupils should be encouraged to take an active part, but they must be guided by the teacher. Otherwise they are likely to pass by the things that are really important and waste their time on trivialities. The following composition written by a pupil in Form II might be criticised as shown below.

Criticism of an Essay

MY DOG

My dog is all brown. Except a white spot at the tip of his tail. his name is Buster. Buster often sits up and begs for food. He is big and strong-looking and has large, dark eyes. His fur is smooth and silky and his paws are soft and small.

My dog likes to race with our neighbour's dog. My dog can run faster than any other dog I know. He can jump through a hoop, and jump over a fence he can sit up, carry letters, draw a sleigh and beg for food. Sometimes he stands up on his hind legs. And puts his front paws on my shoulders.

One day I was sitting on the doorstep when he came up all out of breath he began to bark and make a great fuss. Then he ran down towards the road. I followed him and he led me to where a little dog was sitting. The little dog had broke his leg. My dog is clever and smart. He knew his little friend had got hurt.

In criticising this composition as written on the blackboard by the pupil, general appearance, neatness, placing of the title, and margins might first be considered briefly. Then the criticism would proceed:

Read the story over carefully. In how many paragraphs is it written? Read the first paragraph again and tell me what it is about. See if there is any sentence in it that does not tell what Buster looks like. What does the sentence, "Buster often sits up and begs for food," tell? Why can we not keep it in this paragraph? Come and erase it.

Read the second paragraph. What does it tell? See if all the sentences tell about Buster's tricks.

What does the third paragraph tell? Read the second last sentence. What does it tell? In what paragraph does it belong? Where would you put it in the second paragraph? Come and write it in after the second sentence.

Now read the first sentence of the first paragraph. What tells you that the sentence ends at "brown"? Read to the next period. Is this a sentence? Why? With what does it belong? How can we correct it? Come and correct it. Now read the paragraph again and see if it sounds better.

Read the first two sentences of the second paragraph. What words have been repeated? What could you say in the second sentence instead of "my dog"? What word could you use in the sentence we have written in so as not to have to repeat either "my dog" or "he"? What is

wrong with the next sentence? Where would you divide it? How would you show that a new sentence begins with "he"? Read from "And puts" to the end of the paragraph. Is this a sentence? Why? With what does it belong? Come and correct it.

In the last paragraph where does the first statement end? Change it so as to show that a new sentence begins with "he." Read the last two sentences. Which dog is meant by "He"? How could you change it so that we may be sure that it is Buster and not the little dog that is meant?

There are a number of other errors in this composition that could be corrected, but it is not wise to undertake the correction of too many in one lesson. Careful attention to a few outstanding faults will do more for the improvement of the pupils' work than will the scattering of one's effort over a large number. Besides it will be less discouraging to the pupils, who are likely to feel that their attempts at composition have been an utter failure if the criticism is too minute and exacting.

As the criticism proceeds the pupils should not only assist in the detection and correction of errors in the work at the black-board, but they should be required to examine their own compositions to discover and correct any similar errors. In this way their attention is held, and they are enabled to profit by what is being done. The criticism should be *constructive* throughout, and should aim to show the pupils where to look for errors and how to improve what they have written. It is a safe plan never to destroy any part of a child's work without replacing it by something better.

In the work of criticism the teacher will be guided by a consideration of the special needs of the class. Those

points will be stressed in which the teacher knows, either from past experience or from his observation of their work in this lesson, that the pupils are weak. This may require a study of examples selected from work done at their seats, in addition to the material written on the board.

When the criticism is completed, some of the best compositions selected by the teacher during the period of supervision should be read to the class by the writers, the teacher commending beforehand the points of excellence which they exhibit. As these are read to encourage the writers and to stimulate the remainder of the class, they should not be criticised.

The Use of Models

Sometimes objection is made to the use of models in teaching. It appears, however, to be a perfectly legitimate method, providing that they are not placed before the pupils for conscious imitation, and that they follow the pupils' efforts instead of preceding them. We learn to speak by imitation, and, either consciously or unconsciously, the art of writing is learned for the most part in the same way.

The chief sources from which to secure models are the best work of the pupils, the teacher's own work, and the work of skilful writers. Of these the work done by the pupils possesses the advantage of always being available, of stimulating the class because the standard is felt to be attainable, and of being timely, since it is an outgrowth of the topic then under discussion. The work of the teacher, if well done, is an inspiration to the class. It will be excellent practice for the teacher to write occasionally the composition assigned

to the class, and to read it, so that the pupils may see what can be accomplished by one whose ability as a writer is not regarded by them as immeasurably beyond their reach. If the teacher at times writes the paragraph on the black-board, it will prove an added stimulus, for the pupils will gain by seeing the composition in the making.

With senior classes the study of models from standard writers may be employed with good effect. But even in the less advanced classes, much good may be done if their own imperfect efforts are followed by the reading of the same theme as treated by a master hand. In such cases it is better not to attempt any comparison or analysis, but to leave the beauty of the selection to make its own impression.

DEPT. OF EDUCATION
HISTORICAL COLLECTION

CHAPTER XI

PLANNING THE COMPOSITION

The Discovery of the Plan

By this time the pupils will have some knowledge of the paragraph, and will have developed some skill in the writing of single paragraphs. This will prepare them for the writing of longer compositions. They should begin by being led to discover that these are usually written in accordance with a plan which the writer has used as a guide. The similarity between the planning of a house and that of a composition may be used as a basis from which to begin.

I. Lesson on Planning

You have seen carpenters building a house. How did they know what size and shape to build it? When is the plan for a house made? If carpenters did not first have a plan made, they would not know just how to build. So before the first work is started, a careful plan is made. In the same way, if we wish to write a good composition, we must make a good plan first of all. Let us examine a story and see if we can find the plan on which it was made. Read the story on the black-board.

THE BOY AND THE WOLF

A shepherd-boy who watched his flock not far from a village used to amuse himself at times by crying out, "Wolf! wolf!" Twice or thrice his trick succeeded. The whole village came running out to his help. All the return they got was to be laughed at for their pains.

At last one day the wolf came indeed. The boy cried out

in earnest; but his neighbours, thinking he was at his old tricks, paid no heed to his cries, and the wolf ate the sheep. So the boy learned, when it was too late, that liars are not believed even when they do tell the truth.

What is this story about? I shall put that on the black-board. How many parts are there to this story? What is each of these parts called? Now read the first paragraph again and tell me what it is about. We shall put that in our plan on the black-board. What is the second paragraph about? We shall put that in the plan, too. This is the way the plan will look:

THE BOY AND THE WOLF

The bad boy's trick.
His punishment.

Turn to page 44 of your Second Reader. How many parts, or paragraphs are there in this story? Let us write a plan for it. What is the first paragraph about? The second? The third? The fourth? The fifth? Then this is how the plan appears:

BELLING THE CAT

The mice plan to keep the cat from surprising them.
One mouse advises putting a bell on the cat.
The mice think this a good plan.
Which is to put on the bell?
Why the plan failed.

Turn to page 124. Find out the plan of this story and write it down. Write the plans of *Androclus and the Lion*, page 94; *In Ancient Britain*, page 109; *Ulysses*, page 135.

Planning a Written Reproduction Story

A beginning of written work has already been made through the writing of short, familiar stories, at first with the teacher's assistance and later unaided. No para-

graphing, however, was attempted in these stories, partly because they were so brief and simple that this was not required, and partly because the pupils were not as yet familiar with the paragraph. But, after the teaching of the paragraph, an effort should be made to organize all written reproduction stories into paragraphs. This will necessitate choosing stories which fall logically into definite parts, and the preparation of a simple plan before the writing is begun.

Many of the stories used for oral reproduction in Form I and in the earlier work of Form II will be found suitable. The story entitled *The Lion and the Mouse* (Primer) may be taken as an example. A short oral review of the story should first be taken, as already illustrated under "A First Lesson in Written Composition" (Chapter VI). This will enable the pupils to recall the story so that the details will be fresh in their minds. In the oral retelling, incorrect or inelegant expressions can be corrected, and suitable phrases can be placed on the board, together with words likely to be misspelled. The remainder of the lesson may then proceed as follows:

What have we learned that we should do before beginning to write a story? What should the plan of a story show? What is the name, or title, of this story? What is the first part of the story about? Then what would be a suitable topic, or heading, for the first paragraph? We shall put "How the lion saved the mouse" down as the topic of the first paragraph.

What is told in the next part of the story? Then what would be a good topic for the second paragraph? We shall put "How the mouse saved the lion" as the

topic of the second paragraph. Now the plan will be as follows:

THE LION AND THE MOUSE

How the lion saved the mouse.
How the mouse saved the lion.

Now take your work books and write the story. How many paragraphs are there to be? How will you show that you are beginning a new paragraph? Be sure you tell all about the first topic before you start the second.

Preparation for a Written Composition on "The Wind"

After an interesting conversation with the pupils on "The Wind," preferably on a windy day, as to the different directions from which it blows, the work it does, and the pranks it plays, the teacher may repeat, or ask a pupil to repeat, Rossetti's poem:

Who has seen the wind?
  Neither you nor I,
But when the trees
Bow down their heads,
  The wind is passing by.

After such a lesson, they are in a proper mood to enjoy hearing or reading Robert Louis Stevenson's poem, *The Wind:*

I saw you toss the kites on high,
And blow the birds about the sky.

and Longfellow's *Daybreak:*

A wind came up out of the sea,
And said, "O mists, make room for me."

After talks of a stimulating character on wind storms, on the different characteristics of the north, south, east, and west winds, and on their romps together, the pupils

are asked to describe in turn each wind, distinguishing it in two or three appropriate words or sentences.

The south wind is warm, gentle, kind, and likes to coax the May flowers and crocuses out to play with him in the spring.

Later on, each pupil is asked to think that he is the north wind and to write what he thinks the north wind says.

The following excellent compositions were written by boys in Form II, after the subject had been dealt with in this way. They show the results of careful, enthusiastic teaching.

THE WIND

I am the wind. I have lots of fun this kind of day. Especially to blow people's hats off.

They say to one another, "I wish the wind would go away." But that will not make me go away. I will blow all the harder. I like very much to come out on a snowy day like this because I can blow the snow in people's faces.

I like to whistle round Big Ben, who you all know is the City Hall Clock, best of anything. The pupils in Miss ——'s room were asked to write a composition about me. Why, how do they know what I do? They only sit in the seats and learn 2 times, while I travel all over the world, and I never have to sit in a seat like they do. Just imagine them trying to write a composition about me.

The City Hall Clock and I have great talks at night about what we see in the daytime. So, when you hear moaning sounds at night, you will know I am talking to the clock. Now I must close, as here comes Brother South, and I want to go for a romp with him.

THE WEST WIND

I am the west wind. Sometimes I am very strong, sometimes very gentle. What I enjoy most of all is sending people along the ice on skates, or sailing ships.

One day, when some children were going to school, I tried to blow them the other way, so as to go to the other school. "They have lost their way, poor things," I said, "but I will help them back." But still they had gone the right way after all, and I had made them late. After that, I will mind my own business.

One time I was very rough. I seemed to get stronger every day, and, oh! how I longed for some boisterous fun! As I neared a little town, I blew with all the force I knew.

Crash! Down came the houses, churches, and stores! The people rushed out into the streets and cried, "The Hurricane! The Hurricane!" I was sorry, and wanted to stop, but when you begin you must end, so I blew and blew, until nearly all my strength was used up, and when I saw the damage I had done, I didn't want to see it; so I hurried on to find pleasure of a gentle kind. I joined the the South Wind, and that made us the South-West Wind.

We went south, and chased a little sail-boat round a lake. It greatly pleased the people in the boat. The South Wind and I had a quarrel, but I and the boat wandered on. A horrid old windmill got in my way, so, of course, I had to turn it. I hate turning windmills, because there is no fun in it, and I like to play all the time. Don't you?

Picture Study as a Basis for Written Composition

The pupils are already familiar with oral picture study. This is the best preparation for written work. A difference, however, should be made in the treatment, since the pupils will be expected to write their story in paragraphs. For this reason an effort should be made to develop the story so that it will fall into logical divisions which will form the basis for the plan of the written composition. This is not a difficult thing to do, since the interest aroused in the characters shown in the picture and the question, "What is happening?" lead naturally to the questions, "What has happened before this?" and "What happened after?" Accordingly, the story will be told in three parts—the beginning, the middle, and the end, or the introduction, the body, and the conclusion.

Thus a study of "The Doctor" (Composition Textbook, page 79), should develop, first of all, an interpretation of the scene depicted—the restless sufferer tossing on her improvised bed, the doctor pitting his professional skill against the dread disease, the sorrowing mother overcome with grief and anxiety, the father comforting his

stricken wife and eagerly scanning the face of the doctor to read there, if possible, some sign of hope.

Then the pupils should go back to picture the humble home, the only daughter, the parents' hopes and ambitions, the sudden illness, the mother's anxious care, the father's disappointment when the little girl failed to run to meet him as he returned from work, his dismay at finding her critically ill, his hurried journey for the doctor, the anxious vigil throughout the hours of darkness.

Next, they should try to picture to themselves the final scene—the first rays of the coming day breaking through the eastern window, the quiet slumber of the child, the smile of relief upon the doctor's face, the joy and gratitude of the parents as he assured them their child would recover.

With the three phases or stages of the story in their minds, the pupils will have little or no difficulty in formulating a plan.

THE DOCTOR

The sick child
The long night-watch
The joy of recovery.

Planning an Original Story

The first step in planning an original story is to discuss the topic with the class. In this way the teacher finds out what knowledge the pupils have, how it is organized, and in what way it will be expressed. Thus interest is aroused, errors are corrected, material is provided, and an abundance of ideas is ensured.

Then a suitable plan must be prepared. For beginners, not more than two paragraphs should be required,

or three at the most. The topics, or headings, in the plan should be few but comprehensive. They should serve to guide the pupils without in any way hindering them by their narrowness or destroying their individuality by minuteness of detail.

II. Lesson on Planning an Essay

Thus, if the topic selected is "A Visit to the Country," we shall begin by discussing the visit and making the necessary oral preparation for writing. Who has made a visit to the country? Whom did you visit? Where did he live? What time of year was it? Who were with you? How did you go? What did you see at the station? What did you see on the way? How long were you on the train? Who met you at the station? How did you get to your Grandfather's home?

Now, what have we been talking about, so far? Tell me briefly about "The journey to the country."

What did your Grandfather do when you arrived? In what kind of house did he live? What did you see? Tell some of the things you did the first day. What work were they doing on the farm? What did you do to help? How did you feel when it was time to come home? What part of your visit did you enjoy most?

Now, what have you been telling about in this part of your story? Tell me briefly about "What I did in the country."

Before we begin to write our story we must make a plan. What shall we tell about first? What would be a good topic then, for our first paragraph? What shall we tell about next? Give me a topic for this paragraph.

This is the way our plan will look:

A VISIT TO THE COUNTRY

The journey to the country
What I did in the country.

In how many paragraphs will you write your story? What will the first be about? The second? How will you show where the second paragraph begins?

Now, take your composition books and write the story carefully.

CHAPTER XII

FORM III

EXTENSION OF THE COURSE

Preliminary Work of the Form

On completing the course for Form II the pupil should have acquired a measure of clearness and precision in expressing his thoughts in connection with his own experience, school studies, and other familiar topics, and some skill in criticising the form and language of oral class answers. He should also be able to write short, friendly letters, and brief, original compositions of one or two paragraphs on suitable subjects, with some attention to the unity of the paragraph.

In Form III, the pupils are to continue and extend the work of Form II; to speak and write with greater variety and exactness of expression; to give clear, concise answers to questions in class work; to construct paragraphs with due regard to the orderly arrangements of thoughts; to plan the outline of somewhat longer original compositions of two or three paragraphs requiring more thought and skill; to continue the study of the sentence; to change direct to indirect narration; to make the best arrangement of words, phrases, and clauses in the sentence and of sentences in the paragraph in order to secure continuity; to give further attention to business forms and letters and to the use of capitals and punctuation marks.

The more detailed study of the sentence called for in this Form leads, through analysis, to a knowledge of the

parts of the sentence and their relation to one another. With this knowledge it becomes possible to give the pupils logical reasons for the correction of many of their simpler errors of speech and writing. The pupils have no longer to depend solely upon the teacher's statement regarding the correctness or incorrectness of certain usages. They are enabled to speak and write correctly, because they have discovered the principles by which good speakers and writers are guided.

Since the text-book in Composition covers the course for Forms III and IV in considerable detail, it will not be necessary to do more than supplement what is given there by additional illustrations and suggestions of suitable exercises and material.

Review with Additional Material

No time will be lost if the work of Form II is reviewed in the junior grade of Form III, provided that in doing so the teacher makes use of new material.

The simple life and adventures of Indians and savage people appeal to the pupil at this age. He is greatly interested in all their struggles and also in their cruel deeds. He is attracted, but not deceived, by ideal pictures of fairy life. He is interested in fables, and shows much sympathy for the lower animals when endowed with speech, even more than he does for human beings. The explanation of striking things "in the world of marvel" arouses his attention. He inquires closely into all natural phenomena and is intensely interested in talks about the sun, the moon, darkness, and light. These will, therefore, furnish good subjects for oral and written compositions, as will also his studies in geography, history, literature, nature study, art, and arithmetic. Many of

the Bible stories attract the pupil. These should be closely read for their language, as well as for their interest and for their moral and educational value.

In both literature and history the human interest is the prevailing one; and suitable topics for paragraphs may be found in almost every lesson in these subjects.

Oral Exercises to Secure Clear and Logical Statements

To cultivate clear and logical answering in class, the pupils may be exercised in telling well what actions have been performed by others and in describing accurately objects put into their hands.

For example:

1. The teacher whispers instructions to a pupil in the class. He then asks the class to watch carefully what this pupil does. The pupil rises, takes a book from the teacher's desk, and places it upon the window-sill, and then asks the teacher to excuse him as he passes before him in returning to his seat. The pupils are then asked to tell clearly and in an orderly way what he did. This will be given in such a form as:

James rose and walked forward, took the book from the teacher's desk, and placed it on the window-sill. He then walked back to his seat, excusing himself (saying "Excuse me") as he passed in front of the teacher on his return.

2. Two or more pupils are blindfolded. An object such as an apple, a fig, a bottle, a fountain-pen, or a wooden two-inch cube, is placed in the hands of one pupil for one minute or longer, then in the hands of the others for the same time, until each has had time to

handle it. Then each in turn is asked to describe it, and conclude what it is, as:

(1) The object in my hands is round. It feels and smells like an orange. I think it is an orange.

(2) I have something square in my hand. It is in the form of a cube. It is hard and feels like wood. I think it is a wooden cube with an edge of about two inches.

This practice may be extended to two objects, one in each hand, say an apple and an orange; the pupils may be asked to describe each and then compare or contrast them.

3. A situation may be created, as: A cat was resting on the floor there. Next moment the cat is on the table. Tell what was done.

(1) The cat was on the floor, but she jumped on the table.

(2) The cat jumped from the floor to the table.

Lesson on Quotations

The use of direct narration gives reality and vividness to composition. It is important, therefore, that the pupils should understand the technical points involved. A lesson on the writing of quotations follows:

T. Tell me something about this book, Mary.
The book is large.

T. What do we call a group of words like this?
What kind of letter do we put at the beginning?
(T. writes on the board.)

T. Tell me what Mary said, John. I shall write it on the black-board.
Mary said, "The book is large."
How much of this sentence is John's?
To whom does the rest of the sentence belong?

Read the part belonging to Mary that John has put into his sentence. John has just borrowed this part. But when we borrow anything, it is not right to make people think it is our own. So John will need to show that these words are only borrowed. This is the way we do it. (Teacher inserts quotation marks before and after the quoted words.) What words are borrowed? How are the borrowed words shown? When we use the exact words of some one else, we are said to *quote*. What are the quoted words in this sentence? The part *quoted* is called a *quotation*, and the marks placed at the beginning and the end of a quotation are called *quotation marks*.

When we first wrote down what Mary said, what did we call it? With what kind of letter did we begin it? Now, John borrowed the whole sentence just as it was given. With what kind of letter should the quotation begin? (T. changes first letter to a capital.)

Read the whole sentence from the black-board. Where do you pause in reading it? How do you mark a short pause? Then we shall separate the quotation from the rest of the sentence by a comma. Now, let us see what we have learned about quotations.

What is a *quotation?*
How is the quotation shown in writing?
How does the quotation begin?
What other mark is used?

Practice in writing quotations will now follow. Several sentences containing quotations may be secured from the class and are written on the board by the teacher, the proper method of writing them being developed by questioning. These should then be neatly copied by the

pupils. Further practice with dictated sentences will prepare for original work, first in single sentences, and later in dialogue.

In the latter the difficulty of writing quotations properly is not the only, nor the chief, obstacle. The pupil now finds himself under the necessity of impersonating first one character and then another. To think and to speak in turn as two different persons would is no easy task, particularly if the situations chosen are not such as to come within the experience of the child. In selecting a topic, therefore, the first consideration is familiarity. The circumstances should be so well known by the pupil that he will have little difficulty in putting himself in the place of each of the speakers and calling to mind what each would be likely to say. "Trading knives" or "Arranging to go skating" should appeal to boys, while "Afternoon Tea" or "At the Market" should prove of interest to the girls. There will be no lack of suitable topics if the teacher will draw upon the interesting experiences of the children. Naturalness cannot be expected if pupils are required to imagine scenes, actions, and situations with which they are totally unacquainted.

This conversational exercise may be varied by the writing occasionally of a "telephone conversation," where the words of only one speaker are recorded, those of the other being left for the reader to supply. Or one side of the telephone conversation may be given, and the pupils required to supply the other.

In dialogue, each speech will, in turn, occupy a separate paragraph. Good examples of the method of paragraphing in dialogues will be found on page 30, and on pages 141 and 142 of the Composition text-book.

A suitable exercise in this form of paragraphing is provided on page 31.

Only one form of quotation has been referred to——that in which the explanatory words follow. It is taken for granted that, when the pupils have gained some facility in writing these, the quotation with explanatory words following, and the broken quotation, will be taught. Out of the treatment of quotations will grow the teaching of Direct and Indirect Narration. These are dealt with in the Composition text-book, page 95.

CHAPTER XIII

CORRELATION OF COMPOSITION WITH OTHER SUBJECTS

THERE is an exceedingly close relation between composition and the other subjects of the school curriculum. Language, of course, is necessary in the teaching of all subjects. Hence every lesson will have an effect, good or bad, upon the use of language. Careful attention to correctness of expression in all lessons will make the formal teaching of composition much easier and will lead to much better results. But there are other ways in which the various subjects may contribute to the improvement of the pupils' language. Each of them adds something to the child's stock of ideas and, therefore, provides material which may be drawn upon at need.

Thus history, in addition to provoking lively oral discussion, will furnish many topics for written work. The adventures of the early explorers, the Indian wars, and the struggles of the pioneers are but a few of the many things upon which the pupils will be able to write sympathetically and interestingly. Literature enlarges their vocabulary, influences their choice of words, and stores their minds with beautiful forms of expression. The teacher will find in it many an opportunity for written work. The detailed examples which follow will serve to show something of the possibilities which the various subjects afford.

CORRELATION WITH GEOGRAPHY

The daily lessons in geography will serve as oral work for topical recitations and afterwards for written

compositions. If the lesson be on local geography—the school-house, section, village, or town, such paragraphs as the following may be developed orally by using a map showing concession roads and side roads:

Location and Boundaries of School Section

Our School section is number four in the township of Bridge. It is two and a half miles square. Its northern boundary is Deacon's side road; its southern, the town line between the townships of Bridge and Kerry. The boundary on the east is a line from Deacon's side road to the town line, dividing the fifth concession into two equal parts. The boundary on the west is a line from Deacon's side road to the town line, dividing the third concession into two equal parts. The section contains, therefore, the land of the fourth concession, the land in the east half of the third, and the land in the west half of the fifth lying between Deacon's side road and the town line.

The School-house and Grounds

The school-house is on Roche's side road, half way between the fourth and fifth concession lines, and is almost in the middle of the section. It is an old frame building with a large bell-tower and is built on a hill. On the road in front of the building and to the east of it stand seven pine trees.

The Farms

The land in the section is hilly, but the soil is warm and well cultivated. The farmers raise many fine cattle, sheep, and horses, and grow hay, grain, and hardy fruits in large quantities.

The Nearest Town, etc.

In a similar way a description can be developed of the nearest village, town, city, or noted place, by giving:

(1) name, size, location; (2) river or water near by; (3) mills and factories; (4) employment of the people; (5) railways; (6) main public buildings; (7) noted men born or living there.

CORRELATION WITH ART AND ARITHMETIC

Both art and arithmetic, as well as geography, furnish excellent subjects for training in clear and logical expression. The use made in the Composition text-book of pictures as material for descriptive sketches should be continued in this Form, for the purpose of developing precision and clearness in language as well as for securing orderly arrangement. On the other hand, no better exercise can be given to secure exactness in language and clear and logical reasoning than the statements required in solving satisfactorily practical problems in arithmetic.

Before attempting to solve a problem, two or more pupils may be asked in turn to rise and state from memory, but not word for word, the whole or a part of the problem, in a clear and orderly manner. Afterwards, each should give, orally or in writing, the different steps in its solution. Practice in each grade in the framing of good problems from work done in each of the simple rules will prove valuable training in expression, for example:

1. Teacher, pointing to the problem, asks—What is the problem? Pupil. A farmer raised a colt. He sold him to a buyer for $45. The same day he bought the colt back for $40. The next day he sold the colt to

another buyer for $50. How much did the farmer gain by buying the colt back and selling him again?

The solution may be given as follows:

The farmer sold the colt the second time for $50. But he had bought him back for $40. Therefore he gained $10 by buying him back and selling him again.

2. T. What does the following mean? 39+87+45= 171.
   P. It means that the sum of 39, 87, and 45 is 171.
   T. Make up a story for it.
   P. A has 39c., B. has 87c., C has 45c. They have altogether 171 cents.

3. T. Make up a problem showing what $ .25x12= $3.00 may mean.
   P. Each boy in a class was given 25c. There were twelve boys. How much did they all receive?
   T. Make the statements.
   P. Each boy had twenty-five cents. Together they had twelve times 25c., which is three dollars.

CHAPTER XIV

COMPOSITION PLANNING FOR SENIOR CLASSES

The Plan of the Paragraph

The pupils will read what is said on pages 15, 18, and 19, and on pages 77 and 78 of the Composition text-book, regarding grouping details into one paragraph, and will note the exercises on making paragraph divisions.

In the paragraph from *Lorna Doone* on page 18, the pupils will see that the writer's purpose is to describe the Doone valley and will observe how this is done according to the plan drawn up. In the selection from *Black Beauty* on pages 76 and 77, the first paragraph contains all the sentences that describe the meadow; the second, all those which describe the colts; and the third, all those which describe their master.

It is not enough, however, that the sentences should be correctly placed in the paragraphs according to the topics which they develop. The pupils should be led to see, also, that the sentences in the respective paragraphs treat the paragraph topics fully. Moreover, the class may be questioned as to whether there are any irrelevant sentences.

As the text-book indicates, it is necessary to point out that a single central idea as to the topic is developed in each paragraph. These ideas are: (1) The attractiveness of the meadow, (2) the playfulness of the colts, (3) the kindness of the master.

As an additional exercise in paragraph unity, the teacher may find other examples of paragraphs in which the law of unity is not so well observed as in these selec-

tions from the text-book. The best place to get such examples is from the pupils' own compositions. The teacher may begin with paragraphs containing glaringly irrelevant sentences, and may gradually develop a nicer critical sense by submitting for study examples in which the writer can be justified for his paragraph division, but in which, nevertheless, there may be room for difference of opinion.

Planning and Writing Original Compositions

The work of Form III calls for a somewhat more detailed plan than does that of the preceding Form. The topics, however, should still be few in number, and comprehensive, so as to guide the pupil without in any way destroying the individuality of his work.

Thus, if the subject of the composition is "A Trip on a Holiday," the pupils can readily be led, as already outlined for Form II, to construct a plan like the following:

A TRIP ON A HOLIDAY

Preparation for the trip
The journey
How the day was spent.

The plan may then be elaborated by filling in ideas suggested by the pupils, to be mentioned in each paragraph.

Let us make a list of some of the things we shall speak about in the paragraph on preparation. Which might we leave out? Which of these that remain shall we speak of first? Which will come next? When the selection and arrangement for each paragraph have been completed, the plan would then appear as follows:

A TRIP ON A HOLIDAY

Preparation for the trip—

Time, members of the party, plans for the trip, selecting the place, arranging for transportation, preparing lunch.

The journey—

Gathering at the appointed place, appearance of party, arrival of cars, loading, the start, a "flat" tire, stalled in the mud, arrival.

How the day was spent—

Games, races, fishing, swings, luncheon, the return.

The pupils will require practice in beginning compositions after the planning has been done, and should study how authors begin their compositions. Examine, for illustration, *The Story of a Fire,* page 40, Third Reader, first paragraph. Here, after suggesting in the first lines the vividness of the impression made upon his mind, the writer heaps up details to emphasize this and to show the seeming hopelessness of the situation.

The teacher should have the pupils compare with this the method used by the author in beginning the story of *The Chase,* page 152, Third Reader, where, after stating the subject in the first sentence, the author adds to the picture of the doe that of the helpless fawn, the absent father, and the mother's anxiety, until the picture is complete.

In the Composition text-book, there is a special lesson on introductions to stories on pages 57, 58. The pupils will readily see the advisability of giving a description of Vimy Ridge before relating the incidents of the story.

Methodical Plans in Narration

In telling of the struggles and adventures of the Indians and pioneers, and in recording the history of

individuals, tribes, or peoples, a methodical plan of outline should be followed as to the order of the topic, such as:

1. The Indians' personal appearance
2. Their country, home surroundings, and mode of living
3. Their deeds and adventures.

In *The Heroine of Verchères*, page 44 of the Third Reader, we have a narrative, or series of events, each one closely connected with, and dependent upon, the preceding, as follows:

1. The almost defenceless fort is approached by Indians.
2. Madeline superintends and carries on a brave defence.
3. The fort is finally relieved.

In the first subdivision, under "The almost defenceless fort," the various facts of time, place, and surroundings are first set forth, and the leading characters are introduced in this order,

Location of the fort
Character of its defences
Conditions on the eventful morning
The absence of the commandant and his wife
Madeline.

This prepares for the incidents of the story, which then follow rapidly and in order as a development of the second subdivision:

The alarm
Preparation for the defence
The defence begun
Danger to the approaching settlers.

The third main subdivision is treated in the same way.

It will soon be seen that, in narrating an event and in telling a story, the main purpose is not to describe the

characters and surroundings, but to relate the incidents in order, so that the listener or reader may understand; and yet, to be understood, the characters must first be introduced and the conditions made clear.

For additional models in the form of biography and accounts of historical events, the teacher may examine with his class the selections from the Third Reader on pages 117 and 181, and note how the author commences and closes, and how he makes the different divisions in each selection.

In short biographical sketches, a plan similar to the following may be adopted:

1. Incidents in the childhood and early training of the individual
2. His abilities or difficulties; some conversations showing his ambition
3. His chief work; the influence of his life.

In describing a battle or in speaking of an historical event an outline may be followed, such as:

1. The conditions that led up to the event
2. How it was carried out
3. Its effect.

CHAPTER XV

STORIES

Stories Similar to Those Told or Read

There are several advantages in using known stories as a basis for other stories similar in thought or form. The interest which has been aroused by the original story is an incentive that tends towards good work. The exercise is comparatively easy, since both form and ideas are provided. The conscious imitation of a well-chosen model will have a beneficial effect upon the pupil's language and style. Many of the fables furnish excellent material, since they arouse interest, appeal to the imagination, and present their story with vividness, force, and admirable conciseness. *The Hare and the Tortoise* might find a parallel in *The Clever Boy and the Plodder; The Fox and the Grapes* in *The Girl and the Silk Dress, etc.*

Some of the familiar stories from the Readers will suggest similar themes. In the Second Reader are stories such as *The Pail of Gold, How I Turned the Grindstone, The Boy and the Squirrel,* and many others; in the Third Reader, *Fortune and the Beggar, The Ride for Life, The Whistle, A Little Sermon, etc.*

Expansion of Stories Told in Outline

The outline furnishes in reality a somewhat detailed plan. It provides the pupil with a series of ideas which are to be woven into a connected story. Though easier than the original story, yet it serves to develop the imagination and to give practice in dealing with various

situations. At the beginning the teacher may choose some story with which the class is not familiar, prepare the outline from it, and then present it to the class to be expanded. It is not necessary, however, that the outline should always be that of a story already written. The teacher will find it interesting and stimulating to draw upon his imagination for the construction of outlines and plots for the pupils to elaborate.

In their first efforts to expand stories told in outline, the pupils will require guidance and help. The earliest efforts at expansion may well be oral, the teacher guiding the pupils by questions.

I. Lesson on Using an Outline Story

THE SIRENS

Ulysses, a wise Greek leader—coasting along the shore of Italy—draws near to the island of the Sirens—the Sirens' enchanting song attracts sailors to destruction—Ulysses warned—plans to hear the song but escape destruction—has his men tie him to the mast—makes them stop their ears with wax—the song is heard—Ulysses enchanted—orders helmsman to steer for the island—the helmsman cannot hear his command—Ulysses tries to break his bonds—his men do not hear the song—they know the danger—bind him more securely—the ship sails on—the song grows fainter—Ulysses alone of all men has heard the song and lives.

Here is a short outline of a story. Let us see if we can fill it out, or expand it, so as to make the story complete.

Who is the hero of the story? Who was Ulysses? When do you suppose he lived? What was he doing at the time of the story? Try to think what he would see and how he and his men would feel. Now tell of his voyage along the coast.

What land were they approaching? What were the Sirens in the habit of doing? What was the effect of their song? What happened to men who heard it? How

would they act? How often had this happened? If you had visited the Sirens' island, what would you have seen? Now picture the Sirens and their island in your minds and tell about them.

How would Ulysses feel as he drew near? Why did he wish to hear the song? Why did he have his men tie him fast? Why were their ears stopped with wax? What did Ulysses hear as they drew near? What was the effect of the song upon him? What did he do? Why did the helmsman not obey? What did the remainder of the men do? Why? What happened when they were beyond hearing of the song? Now think of Ulysses' plan and its success and tell about it.

Tell the whole story of Ulysses and the Sirens.

After the story has been given orally, a simple plan may be prepared and the story written.

Suggested Outlines for Expansion

THE FLYING DUTCHMAN

A Dutch ship homeward bound—continued head winds off Cape of Good Hope—driven back repeatedly—the captain swore to double the Cape and not put back if it took till Doomsday—taken at his word—his fate to beat always about the Cape but never to round it—the Phantom Ship seen in stormy weather off the Cape.

THE LORELEI

The Rhine—the evening light—the smooth current—a rock in the stream—the maiden sitting on the rock, her jewels gleaming—combing her golden hair with a golden comb—her song. The sailor in his boat—trembles at the song—he knows it means his doom—he looks towards the magic sound—does not see the fatal rock—strikes—is swept into the rapid—sailor and boat are lost.

Stories from Proverbs

A Proverb is the outgrowth of experience. Behind it lies some occurrence or succession of occurrences that has

fixed its truth upon the mind of its originator. The exact circumstances which called it forth may long since have been forgotten, but the apt expression of the truth remains. For this reason there is a good opportunity for the imagination to picture a series of events such as might have given rise to the proverb, or such as would exemplify its meaning. Hence the telling of a story based upon, or illustrating a proverb forms an interesting exercise. The teacher may begin with such a story and by discussion lead the pupils to see both the meaning of the proverb and how the story proves it true.

II. Lesson on the Proverb

JOHN AND HIS NEIGHBOUR

Neighbour Brown had dropped in for a quiet chat. John took him into the neatly furnished living-room, where they both sat down before the open fire-place. The fire burned brightly, for the day was cold. The wood snapped and crackled merrily, and the flames roared up the wide chimney. There was a sharp crack, and a live coal flew out and fell upon the hearthstone, near the edge of the rug.

"John, you should have a screen to prevent the coals from flying," said the neighbour. "Sometime they will set your house on fire."

"Oh," said John, "They are not likely to do much damage, and if they do I can easily repair it."

"An ounce of prevention is worth a pound of cure, John," said Mr. Brown.

They talked together for some time. Then Neighbour Brown rose to go. John accompanied him to the hall to help him put on his heavy overcoat. He was not gone long, but when he returned, the living-room was full of smoke, and flames were rising from the floor near the fire-place. John hurried to the kitchen, caught up a pail of water and, running back, he soon had the fire extinguished. But the fine rug was ruined, and a great hole was burned in the floor.

"Ah," said John, "This will cost me a good many dollars. Neighbour Brown was right, 'An ounce of prevention *is* worth a pound of cure.'"

What was the cause of the fire mentioned in this story? How could it have been prevented? How much would a screen have cost? What did John have to do after

the fire? How much would that cost him? Which was the more expensive? What lesson did John learn? In what words did Neighbour Brown express that? What did he mean by prevention? By cure? Which is larger, an ounce or a pound? Which then is more valuable, prevention or cure?

A saying like this that expresses a great truth is called a *proverb*. Can you think of any other happening that might prove that this proverb is true? Tell the story to the class.

Here is another proverb, "A stitch in time saves nine." Let us see if we can find what it means. Did you ever have just a tiny tear in your coat? How long would it have taken to mend it? If you did not mend it, what happened? How long did it take to mend the larger hole? What would you have saved by mending it at first? What is the best time then, to mend anything that needs mending? Why? Will this apply to other things besides mending? Then what does the proverb really mean? Give examples where attending to a thing at once would be a saving of time or work. Now think of a story to illustrate this.

Other proverbs:

All that glisters is not gold.
A bird in the hand is worth two in the bush.
Necessity is the mother of invention.
Every cloud has a silver lining.
Tall oaks from little acorns grow.
A new broom sweeps clean.
When the cat is away the mice will play.

Imaginary Autobiographies

Children do not realize until their attention is directed to it, that the "lives" of the animals and the objects by which they are surrounded are full of interesting happenings which provide a never-failing supply of story

material. The careful study of a common object will reveal much of what has taken place in its "life," and will enable the children to piece out the story of its varied career. An old book with battered covers, torn leaves, and grimy finger marks furnishes a good example. The teacher shows the book to the class and then proceeds:

III. LESSON: AUTOBIOGRAPHY OF A BOOK

Here is an old book. Let us see what it has to tell us. How old is it? Look inside and see. To whom has the book belonged? Let us see what this book can tell us about its life. Take the book and see if it tells how Mary used it.

P. She has scribbled on some of the pages.
T. What else can you find?
P. She has marked it with coloured crayons.
T. What else does it tell?
P. She tore some of the leaves.
T. What kind of girl does the book tell you Mary was?
P. She was a careless and untidy girl.

I wonder what more it would tell if it could speak to us. It must have had some very interesting experiences. Suppose we imagine it is telling us its own story. Where would it begin? Does it look now as it did when it was first printed? Then what will it have to tell? Examine it again and see what you can find out about its appearance when new. I shall write down the things you tell me.

It was bound in brown cloth.
It was neatly printed.
It had interesting stories in it.
It had pictures on nearly every page.
It was very proud of its fine looks.

Where would it be first? Where would it go from the printing office? What would be done with it in the store? What would happen to it then? How would Mary feel when she received the nice new picture book? What would she do? How would she handle it? What would happen after she had read all the stories? Tell some of the things that happened to the book after Mary became careless. What would Mary finally do with the book? What would it do in the attic? How did it come to leave the attic?

Now, we shall make a plan for our story. What kind of story will it be? What do we call the story of the life of any one? But when any one writes his own biography we call it an *autobiography*. What would be a good title for our story? What part would the book tell first? What would it tell about after "Early life in printing office and store?" What after "A new owner"?

AUTOBIOGRAPHY OF A BOOK

Early life in printing office and store
A new owner
Life in the attic.

Now write the story.

The writing of an imaginary autobiography is well calculated to develop the imagination. It is useful also to train the power of discrimination, for the pupils must select from a great number of possible events those which are interesting and worth while. They will be further encouraged in their efforts if some good imaginary autobiographies are read to them.

The lesson given above illustrates sufficiently the mode of procedure. It is not difficult to lead the pupils to see the opportunities for intensely interesting stories in

the lives of various objects—the trees that have watched the march of history for hundreds of years, the birds that travel the length of a continent every spring and fall, the ships that visit strange lands and carry their varied cargoes to and fro, the fish that explore the unknown depths of the sea, and even the humbler and more prosaic objects of everyday life, the clothes we wear, the tools we use, the umbrella that shelters us from the storm. In the hands of an enthusiastic teacher the lives of these ordinary and familiar things may be made to thrill the class with their strange and romantic possibilities.

When the pupils have once grasped these possibilities, they should be left as much as possible to their own devices, and allowed to tell the story as they see it with little or no suggestion from either teacher or fellow pupils.

SUGGESTED AUTOBIOGRAPHIES

The following are suggested as topics suitable for autobiographies: A dog, a cat, a pair of mittens, a snowman, a pocket-knife, a coin, a dollar bill, a Christmas toy, a doll, a "Silent Policeman."

Unfinished Stories

The unfinished story provides a valuable exercise for arousing interest and developing the imagination. It solves the problem, often difficult for the pupil, of making a suitable start, and enables him to plunge at once into the main part of his story.

In selecting a beginning to be told or read to the class, the teacher should bear in mind that the two essentials are to arouse interest and to create a problem that calls for solution. This should be done without waste of words. A single paragraph, or even at times

a single sentence, should be sufficient. The shorter the part told by the teacher, provided it is effective in accomplishing its purpose, the longer will be the time which the pupils will have for writing, and the greater will be the opportunity for helpful criticism.

Before presenting the unfinished story to the class, the teacher should explain that only a part of the story will be told, and that the pupils will have an opportunity of completing it. They will then be prepared to continue, as they would not be if they were expecting the ordinary reproduction story to which they have become accustomed.

It would be advisable in the first stories to discuss with the class the situation which has been created in the introduction, and to have different pupils suggest possible outcomes. This will stimulate their interest and will help those who are backward and unimaginative. As soon as possible, however, the pupils should be made to depend upon their own efforts. The teacher must not do for them what they can do for themselves.

A pleasing variation can be secured by using the unfinished story as an oral exercise. The teacher tells a portion of the story, then calls upon a pupil to continue. He proceeds until he has reached an interesting situation, and then calls upon another pupil to take up the story. The interest of all is maintained, for no one knows who will be called upon next. The pupils find the exercise enjoyable, and with a little experience will exhibit considerable ingenuity in evolving difficult situations and intricate problems for those who follow.

Some suggested beginnings are:

"In a dark corner of the old ruin, nearly concealed by a heap of stones that had fallen from the crumbling wall, Tom discovered a small door . . ."

"The path which we had been following wound in and out among the rocks and trees, becoming more and more difficult as we toiled upward. Harry, a few yards in advance, was the first to reach the little open space that marked the summit. A cry of surprise and joy brought us quickly to his side. There before us lay . . . "

"Billy sat up and looked about him. How long he had lain there he did not know. He had a dim recollection of having stumbled in the darkness and fallen, but he could remember no more. Then, as his eyes became accustomed to the dim light, he saw that he was in a large cave . . . "

"A hunter near the Rangeley Lakes, in Maine, was surprised to see a large Newfoundland dog coming toward him. When it reached his side, the hunter observed that a slip of paper was attached to its brass collar. Taking the paper from the collar, the hunter read it eagerly . . . "

"A thief made his way into a hotel one night, and crept into the larder in search of something to eat. As he was groping about in the dark, he touched an object that he thought must be a basket. Cautiously he put his hand in, expecting to get hold of something good. Instead, however, it got hold of him. It was a live snapping turtle. . . . "

"A man and his two sons, who lived on the island of St. Kilda in the north of Scotland, were one day engaged in bird-nesting down the face of a steep cliff. They earned their living by selling the eggs they found. On the day in question, they had fastened their rope to a tree on the top of the cliff. By this rope they had gone down and collected a much greater number of eggs than usual. They now started to climb to the top. The elder son was highest up, then came the younger, and last of all, their father.

"Suddenly the elder son noticed that at the top of the precipice the rope was getting rubbed against a sharp edge of rock, and was wearing quickly through. He shouted this dreadful news to his father and his brother. . . . "

"The sound of the rapid beat of a horse's hoofs broke in upon the lazy gossip of the idlers on the post-office steps. They looked in the direction of the sound, and saw a white horse dashing madly down the hill outside the village. Behind him, swaying from side to side, was a light wagon, and in it two children clutching the sides of the seat, and almost losing their grip. . . . "

CHAPTER XVI

FORM IV

WRITTEN WORK

Introductory

The course in written composition for Form IV includes a review with new material and the extension of the work assigned for Form III. The stories and sketches are to be more varied and complex, dealing more with the imaginative and assuming more of the nature of a problem; the letters to be of greater length and written for special purposes and from various points of view, as in a correspondence. Models are to be studied for improvement in expression; at the same time originality in thought, plan, and style are to be encouraged and developed. The pupils are to be given practice in expanding, condensing, and re-arranging sentences and noting the effect in each case; they are to be exercised in making comparisons, contrasts, and combinations of statements. In the further study of the paragraph and its development the pupils' attention will be called to the principles involved; the topic sentence, unity, continuity, and emphasis, or proportion. The pupils will be assisted in making definite and systematic criticism of their written work.

Subjects for Written Work

To secure variety and to stimulate and retain the interest of the pupils, a great many different types of exercise may be used.

1. The teacher may read or tell the following story:

Mr. Aldrich tells a good story, how early one spring a young couple from Baltimore came to live in a new home near his own. He passed the house daily, and used to see the new neighbours singing and chattering, as they worked in the garden together. "The little wife, very young and pretty, with the air of a lady," the husband somewhat older but always beautifully dressed. They seemed to enjoy each other's company very much.

He often wished to become acquainted with them and tried to find an opportunity to speak to them when passing, but, as he approached, they always retired hastily to the other end of the garden and seemed to want to have nothing to do with any one.

After a while he missed the little wife with her neat figure, always "draped in some soft, dark stuff, with a bit of something bright at the throat," but still day after day he saw the husband working away soberly in the garden alone.

One morning his two boys burst into his study with sparkling eyes:

"Father! Father! you know the elm tree down the road?" cried one.

"Yes."

"The elm with the hang-bird's nest," shrieked the other.

"Yes, yes! the Baltimore Oriole."

"Well, we both just climbed up, and there are three young ones in it."

Then the father smiled to think that the new neighbours had such a promising young family.

This story provides an excellent example of what can be done in narration by skilful arrangement, proper choice of details, and the employment of suspense. The first paragraph arouses interest by introducing the characters and providing an attractive setting for the story. The second paragraph heightens the interest by suggesting mystery in the desire of the newcomers to escape observation. The interest is further increased in the third paragraph by the sudden disappearance of the young wife. The remaining part reaches a climax in the almost breathless excitement of the boys and the final solving of the mystery.

The plan of the story is as follows:

1. The neighbours arrive.
2. They mysteriously avoid neighbourly advances.
3. The wife disappears.
4. The mystery is solved.

The pupils may be asked to reproduce the story before writing it. Their ingenuity and command of language will be exercised in finding suitable terms to describe faithfully and consistently this young couple, how they looked, and their work in making a home, without disclosing until the very end of the story the fact that they were not persons but birds.

In writing the story the pupils may attempt to vary, where possible, the terms used, as: couple, neighbours, husband, wife, house, garden, singing, chattering, worked, dressed, approached, retired, hastily, missed, draped, bright, soberly, burst, sparkling, promising, family.

The class may continue the story for another paragraph, still concealing the fact that they are telling of a family of birds, by speaking of the three little ones rocking in a cradle, swinging from limb to limb, and by quoting the nursery rhyme bearing on it.

2. Write another story about a family of cats, or pigeons, or rabbits, or robins, or squirrels, or canaries.

The pupils' skill should be exercised in outlining these stories and planning the structure of the composition, before thinking of the words to be used to describe and yet conceal the characters.

3. In describing or picturing, the writer must first have the vision himself, then try to make his readers see what he has seen. Before he speaks or writes, he should

be able to see clearly from a fixed point the general outline of what he is describing. He must endeavour to hold the outstanding features of the view before him and must present the details in proper order. Both the general outline and the details should be presented in proper descriptive words and phrases.

With the foregoing points in mind the class might study the following passage, describing an island and a cottage:

I well remember my first sight of White Island, where we took up our abode on leaving the mainland.

It was at sunset that we were set ashore on that loneliest, lovely rock, where the lighthouse looked down on us like some tall, black-capped giant, and filled me with awe and wonder. At its base a few goats were grouped on the rock, standing out dark against the red sky as I looked up at them. The stars were beginning to twinkle; the wind blew cold, charged with the sea's sweetness; the sound of many waters half bewildered me. Some one began to light the lamps in the tower. Rich red and golden, they swung around in mid-air; everything was strange and fascinating and new.

We entered the quaint little old stone cottage that was for six years our home. How curious it seemed, with its low, white-washed ceiling, and deep window-seats, showing the great thickness of the walls made to withstand the breakers, with whose force we soon grew acquainted! A blissful home the little house became to the children who entered it that quiet evening and slept for the first time lulled by the murmur of the encircling sea.

Here the description begins with a short, introductory paragraph consisting of a single sentence, which, however, is quite sufficient to prepare the reader for what is to follow. In the second paragraph the details follow in the order in which one would naturally observe them: The lighthouse towering aloft, the goats outlined against the sky, the stars, the flickering lamps. The first sentence of the next paragraph serves to show the changed viewpoint. Then follow details of the interior of the cottage: The low ceiling, the deep window-seats, the thick walls, and the "murmur of the encircling sea."

In a similar manner try to describe an old mill, a beautiful lake in the morning, a river scene at mid-day, a large forest, a fishpond, a crowded street or train, a wooded island in a little lake with high shores, a farmhouse from the road, a room as seen through a partly open door.

It is not so much the completeness of the description that vivifies, as the touching of the important points of the picture formed in the mind, the salient features, in true colours.

4. Sometimes the subject may take the form of a problem and have the special purpose of leaving certain impressions without plainly stating the facts, as:

On the corner of the street lay a wagon overturned and badly smashed, with parts of the harness still attached to the broken shafts. Farther back was one of the wheels, and near it a number of broken bottles and two dinted cans.

Such surroundings may show past events, or they may indicate the characteristics of the actors without naming them. For example, a farmhouse may be thus described to show the qualities of the farmer:

Placing the farmer's account in my pocket, I mounted my wheel, and by two o'clock was at his gate. It hung by one hinge and was fastened with a piece of wire. As I passed through and up the lane, I could not but notice the weeds and thistles on either side, and the neglected trees with their dead and broken branches.

Suddenly three poorly-fed dogs rushed out from the dilapidated woodshed, barking savagely. On the farther side of the house were three cattle and two pigs feeding among the grass and shrubs, where once there had been garden and lawn, while a score of chickens were picking up the crumbs and scraps about the open door.

The house had an almost abandoned appearance. Several of the windows were broken; some were patched with shingles, others stuffed with rags. Through the open door, on one side of a rusty stove, I could see the remnants of the dinner still upon the kitchen table, and on the other side, asleep on an old couch, lay the farmer whose account I had been asked to collect.

An exercise such as the following may now be assigned:

1. Describe a farmhouse, show that the people are tidy; or describe the playhouse of two tidy girls.

2. Describe a classroom so as to show that it is closing day; or describe a trip to the bush, showing that it was mid-day.

THE BUSINESS LETTER

24 Market St., Hamilton,
June 29, 1926.

Mr. Alex. Hall,
Lynn Valley, Ont.

Dear Sir,

The strawberries you shipped us last week arrived in excellent condition. Please ship another ten crates of the same quality, to reach us by Friday morning's express.

Yours truly,
ROBERT EVANS.

The teaching of the business letter should be preceded by a brief review of the friendly letter. Then a good business letter should be placed upon the board and carefully examined by the class, so as to discover in what ways it resembles and in what ways it differs from the friendly letter. The questioning should lead to the discovery of the following differences:

1. The name and address of the person to whom the letter is being sent is placed at the left just before the salutation.

2. The salutation is more formal, as Dear Sir:, Dear Sirs:, Gentlemen:, Madam:.

3. The body of the letter is clear, concise, and to the point. Accuracy, brevity, and clearness may be called the A, B, C of the business letter.

4. The complimentary close is in keeping with the salutation.

5. The signature should indicate the sex of the writer.

The exercise work to follow should be made as practical as possible. Many opportunities will arise for actual business correspondence. The pupils may require equipment for some of their games. This will necessitate sending for catalogues, or inquiring prices, writing orders, etc. Books may be required for supplementary reading or for the library. In each case the letters may be written by the pupils, and the best selected for mailing.

Exercise should also be given in writing a complete correspondence of four or five letters. The correspondence should be real, if possible, or one that might actually have been written, such as the following:

The class may be divided into two sections, A and B. Each pupil in section A is about to buy a bicycle from an American firm in New York, but is induced to buy from a Canadian firm operating in Toronto, this firm guaranteeing their bicycle for one year. Near the end of the year the joint of the frame under the handle-bars spread or parted.

Each pupil in A will write fully to the Toronto firm (inventing name and address) asking them to replace the frame and mentioning all the circumstances. Each pupil in section B of the class will write a reply for the firm, asking questions as to the probable cause and the manner of the breaking and when it was first noticed, but agreeing to do as promised.

A will reply answering the question as to how the break occurred.

B will write a letter for the firm asking the pupil to return the bicycle, etc., and will give full details as to how and when they intend to carry out their guarantee.

A will write the firm agreeing to the time, etc., as they have proposed, and state that he is returning the bicycle, and how.

B will reply for the firm, stating that they have received the bicycle, when he may expect it to be returned, and how it will be sent.

A will write to the firm that he has received the bicycle in good condition, and thank them.

Exercises in making out orders for the grocer and the butcher, and in sending by mail for seeds, books, brushes, paints, etc., will afford good practice in this style of business composition.

Several short correspondences may be established with a firm, one set of pupils writing, another set answering, the letters.

Each boy of one set may order a new base-ball from a firm, Brown & Lee, Montreal, to be sent by mail to his address; each girl a skipping-rope, to be sent by parcel post to her address. The pupils will state what money is inclosed and give full directions in each case. Of the other sets of pupils, the boys will answer the boys' orders; the girls the girls' orders, with all necessary information and acknowledgments.

Social Correspondence

The starting-point for the teaching of social correspondence is the friendly letter. The form which differs least from this, and which, accordingly, should be

first taught, is the informal invitation. In fact the informal invitation differs from the friendly letter only in being shorter, and conveying but a single idea. When the pupils have gained facility in writing informal notes and invitations, the formal invitation and reply can be introduced. The occasion for its introduction may be either a real or an imaginary need. The former arises whenever invitations are to be sent to parents for some school function, such as a Christmas entertainment, a school play, or the closing exercises.

The lesson should be introduced by referring to the type of invitation already used and its purpose. The pupils will readily see that while this is satisfactory for the ordinary informal gathering, the little birthday party, and similar occasions, it is not sufficiently dignified for more formal occasions. For these something more formal will be needed. The pupils should then be shown the formal invitation. This should be written upon the black-board in a space of proper proportions, and care should be taken to secure proper appearance by attention to margins, spacing, and the arrangement of parts. A study of this will lead the pupils to discover that it differs from the friendly letter in the following particulars:

1. It has no heading, salutation, complimentary close, or signature.
2. The third person is always used.
3. The date of the year is omitted.
4. Abbreviations are avoided as far as possible.

The nature of the occasion for which the invitation is given, the time, and, if necessary, the place, must also be given. The reply is always in the same form as the invitation.

Practice in writing formal invitations can be secured by having the pupils write invitations to be sent to parents and others when their presence is desired at some special school function. This will give the pupils a better understanding of the purpose of the invitation, and their work will be done better and with greater interest because this is no longer regarded as a mere school exercise, but as something having a real value which they can readily see and realize.

Examples of engraved invitations may be shown to the class, and their use discussed, but, inasmuch as the pupils will never have either to compose or arrange them in the ordinary course of events, it is useless to spend time in teaching or practising this particular form.

FORM V

The work of Form V should be made as practical as possible. Public speaking and debating should receive considerable attention, not only because of their value in preparing for the many occasions on which they may be required later in life, but also because of their inherent interest. The principles of good English should be systematically applied to the correction of errors in both speech and writing. A somewhat more detailed study should be made of the principles of narration, description, exposition, and argument, and these principles should be applied in frequent exercises.

Constant advantage should be taken of the occasions that arise in connection with the various school subjects for both oral and written expression, and the teacher should aim to have the pupils secure accuracy, force, and facility in their use of language. Emphasis may well be placed upon letter writing and such business forms as are likely to be required in ordinary experience.

By this time all the commonly occurring uses of the various punctuation marks should have been mastered. Attention to their proper use in all written work will be necessary, in order that punctuation may become a fixed habit. In this, as in all other details of the language work of this Form, a standard considerably higher than that expected from the lower classes should be required, and the pupils should be encouraged to be very exacting in their criticism of their own work. They should be trained, also, to greater independence in planning their compositions as well as in the exercise of their own individuality in their treatment of the topics on which they write.

CHAPTER XVII

PUBLIC SPEAKING AND DEBATING

Public Speaking

There is, perhaps, no other form of oral composition that is so frequently employed by the average citizen as the short speech. The occasions for its use are numerous in all walks of life, and the person who, in his school course, has had some training in public speaking, has a very material advantage over his less fortunate fellows. Whether his purpose is to persuade or to entertain, to place his views before others, or to refute their arguments, ability as a speaker will give him greater prestige than almost any other accomplishment.

As a school exercise public speaking is of special value, both because of its usefulness later in life, and because it calls forth all the skill that the pupil has acquired, correctness of speech, clearness of enunciation, pleasantness of voice, choice of words, sentence and paragraph structure, and ability to collect and arrange material. Narration, description, explanation, and argument may all be required; and the effect of each upon the audience must be considered.

To acquire ability the young speaker will need to study the speeches of others, in order to discover where their strength lies. He must be sure of his facts and of their value, yet must avoid any appearance of overconfidence in himself, which would be sure to cause him to lose favour with his audience.

It is a good plan for the teacher to have a list of suitable topics from which the pupils may select. Then

when a pupil chooses a topic, he should discuss it with the teacher, make sure that he understands just what it means, and obtain suggestions that will assist him in his search for material as well as in his method of handling it. He should then prepare an outline, and arrange his points in order with the various sub-headings under each. If this outline is placed upon a card of suitable size, he can carry it in his pocket and practise his speech at every opportunity. In these practices he should endeavour to express himself in different ways and not attempt to memorize. Thorough familiarity with his topic acquired in this way will give him a freedom that is in marked contrast with the stiffness which is characteristic of memorized material.

In delivering his address, the speaker should use a natural tone of voice, loud enough to be heard by all, but not strained. Each word should be correctly pronounced and distinctly articulated. Too great haste is to be avoided, yet the speaker should endeavour to be fluent and to avoid unnecessary delays. He should learn to look at his audience. Little peculiarities of manner soon develop into habits unless they are checked. The teacher should watch for these and bring them to the speaker's attention so that they may be avoided. Nervousness and self-consciousness, which are common with beginners, can be overcome by practice and by thorough mastery of the material to be presented.

There are many sources of topics for short speeches; among them are:

Personal experiences of the speaker
Current events
Outlines of books, newspaper, or magazine articles
Public business

Anecdotes
Reports of various kinds
Information items in history, science, literature, etc.
Noted men and women.

Even within the school many opportunities arise for public speaking. The Friday afternoon programme may well include two or three short speeches which have previously been prepared. Arrangements can be made for a mock banquet, with its toast list. Then there are graduating and farewell speeches, speeches of congratulation, etc., for which occasions will arise in the regular course of the school activities. The meetings of the school Literary Society give opportunities for the pupils to become familiar with the proper way of conducting a public meeting. The mock election, the mock parliament, and the mock trial are not beyond the ability of the senior pupils, provided that they are suitably instructed by the teacher.

Debates

In the preparation for a debate the first step is to choose a suitable subject and to state it accurately. This statement of the subject is called the *proposition*. It should always take the form of a resolution. Care must be taken to see that the exact ground of the debate is clearly indicated by the proposition, as this will save misunderstanding and needless argument.

Thus if the proposition is, "Resolved, that Western Canada offers greater opportunities to the farmer than Eastern Canada," it is well to decide just what is to be understood by the terms Western and Eastern Canada. The word "opportunities" needs defining. Does it mean financial, educational, or social opportunities, or does it

include all of these? Does it mean present opportunities, or opportunities that are still in the future?

The speakers must now be selected for each side. It is usual to have two speakers to present the arguments in favour of the proposition, and two to present the arguments against it. These are called the *affirmative* and *negative* sides, respectively. Each speaker is allowed a certain time to speak. In Form IV this time need not exceed five minutes, as a rule.

In preparing for the debate the speakers will collect all the material that they can. They should consider not only the arguments in support of their own side, but also those that are likely to be advanced by their opponents. They will then be prepared to meet and disprove those arguments, and thus strengthen their own position.

It is important for the speakers to remember that mere statements are of no value in a debate unless they are substantiated by proof. This proof may consist of the citing of examples taken from one's own experience or that of others, the giving of facts obtained from government reports, reliable histories, encyclopædias, etc., or the quoting of statements made by those who are acknowledged authorities upon the topic under discussion. In each case the reference should be clearly given and its reliability shown.

When material has been collected, it should be properly organized and carefully arranged. The speakers should not attempt to present a long series of points in support of their view, but should agree upon a few main lines of argument, and arrange their material so as to present them in the clearest and strongest form possible. This will necessitate the preparation of a somewhat detailed plan or outline, called a *brief*, in which the main arguments are indicated, with the minor arguments

grouped as sub-headings under them. If this outline be placed upon a small card, it can be carried about and referred to at every opportunity, until the material is thoroughly mastered.

The speakers on each side should agree beforehand regarding the exact part of the ground each is to cover. This will save time and avoid needless overlapping. The second speaker will not then repeat what his leader has said, unless for recapitulation or emphasis. In preparing his address, the speaker should practise it again and again from his notes, varying his wording and endeavouring to secure the most effective presentation. He should not attempt to memorize what he is going to say.

What has already been said under public speaking, regarding delivery, applies with equal force in debating. Personalities must be carefully avoided. Speakers will be referred to, not by name, but as "my colleague" or "my opponent." After the leader of the affirmative has spoken, succeeding speakers should not lose the opportunity of refuting any arguments that have been put forth by the opposing side. Ability to do this successfully will depend upon a thorough knowledge of the subject, which enables one to foresee possible arguments and to prepare a plan of defence.

When all the arguments have been presented, the leader of the affirmative usually has a short time in which to deal with his opponents' arguments. He must not use this time, however, to bring forward new arguments or material.

Different methods of judging a debate may be used. In some cases the winners may be determined by a vote of the audience. In others three judges may be selected in advance, and the decision left to them. One of these

judges should be the teacher. The others may be pupils. Each may write either "affirmative" or "negative" on a slip of paper, and hand it to the chairman. He at once announces the decision in favour of the side which has secured a majority of the votes.

A more common plan is to have the judges meet and consult with each other. A maximum of sixty may be allowed for arguments, and forty for language and delivery. On reaching their decision, the judges select one of their number to present their report, and this may well include helpful criticism and suggestions for improvement.

CHAPTER XVIII

THE WRITTEN COMPOSITION—MARKING AND VALUATING

MANY teachers fail to achieve satisfactory results in composition because of defective methods of dealing with the important matters of marking and valuating written work. A monthly composition for this purpose is not too much to require from each student above the Junior Third grade. These compositions need not be of any great length, nor will the teacher find the task of dealing with them a heavy one, if he will follow some such simple, definite suggestions as the following:

In the first place, any resourceful teacher ought to find it easily possible to introduce the matter of the monthly compositions in such a manner as to make the writing and care of "My Monthly Composition Book," in a real sense, a "project." To that end teacher and pupils should confer about the kind of book to be used. Let it be a substantial one, of more value than the ordinary work book, and attractive in appearance. A suggestion on the part of the teacher that perhaps it might be better to keep these books in the school cupboard when not in use, will tend to enhance the value of the project. These seem trivial details, but they will be found a valuable aid to faithful and effective work.

In the next place, the teacher must give careful thought to his method of dealing with the compositions when handed in. There are good and bad schemes of marking defects. The plan which most successful teachers would probably recommend could be called the

"symbol method." This is a distinct departure from the old policy of underlining, scoring out, and writing in comments, criticisms, and corrections here and there. Some such symbols as are given below are used instead. These, placed in the margin opposite the line in which the mistakes or defects occur, constitute each one a fascinating problem for the pupil. The blank pages should be used for corrections and revisions; and each month the teacher can very easily collect data for formal lessons and at the same time check the pupils' work.

The symbols used should be as simple, few, and definite as possible. The following are suggested:

Sp.—Spelling
Gr.—Grammar
S.—Sentence
P.—Punctuation
¶—Paragraph
W.—Word (awkward, unsuitable, incorrect, or unnecessary word or phrase)

The valuating of written compositions constitutes perhaps the most perplexing problem facing the inexperienced teacher of composition. The difficulty should be faced, however, for the monthly compositions ought not to be returned without being valuated. Otherwise a very great incentive to good work will be missing. Doubtless we can all recall how our interest in composition reached its height when our honest efforts to improve were rewarded by a satisfactory mark. In addition to this, the teacher will find the monthly marks a valuable basis on which to estimate the pupil's progress.

The difficulty of fairly and consistently valuating written work lies in the fact that no standards or scales

for use in Ontario have as yet been evolved. A great deal of important work has been done in the United States, leading to the construction of several ingenious and valuable formal scales for measuring merit in composition. Of these perhaps the best known are Hilligas' Scale, Thorndike's Extension to Hilligas' Scale, and the Harvard Newton Scale. But none of these meet the need of Ontario teachers. Each teacher is, therefore, thrown on his own resources, and little can be done here beyond giving some practical suggestions to aid him in attempting to formulate his grade standards.

The teacher's task is to seek first for as definite a formulation as he can get of the objective standards for the grades. By "objective standards" is meant those definite, mechanical elements that make for good English, such as correct punctuation, good sentence structure, fair range of vocabulary, knowledge of the laws underlying the paragraph, etc. These are not the only elements in a composition. Indeed they are not the most important, since "the real merit of a composition is manifest not in itself but in the effect it has on the reader." An essay, mechanically quite defective, in which are present some of the "intangible details"—such as originality, interest, effectiveness, arrangement—might very conceivably impress the reader favourably. None the less the starting-point will have to be the mechanics of composition, for in the Public School it is the foundation that is being laid. So, to achieve grade standards in his mind, the teacher must turn first to the prescribed courses for the grades. If, for example, a Form III pupil shows a fair mastery of the technical points listed in the Form III course and has evidently mastered the elementary principles of Form I and Form II, then that student is deserving of a very good mark. But, if in addition to mechanical excellence, the

essay possesses such "intangible details" as lead the teacher to receive a very favourable general impression, then assuredly the essay ought to grade very high. It must be borne in mind that there *is* a Form III standard, nebulous and difficult though it is to formulate. That pupil, therefore, who in the teacher's best judgment reaches that standard, deserves a high mark and promotion into Form IV.

Many teachers have found another practice of real assistance. The best pupil in any class is usually discovered early in the term. His compositions are perchance always easily the best. Let the teacher give to these the high mark which they very evidently deserve, and grade the others down from them to zero. The teacher is here setting up the good pupil's essays as a standard for the others.

Again, the teacher will find great value in the policy of exchange of essays with other teachers for purposes of comparison. Let the beginner arrange in this way to compare his tentative standards with those of a teacher of experience, and if possible with more than one. Indeed great profit to all would accrue if groups of teachers could be induced to try this plan and follow the exchange by a meeting for discussion.

INDEX

A

A and an, 29.
Abbreviations, 45, 46, 52, 58.
Accuracy in business letters, 111.
Address of business letter, 110.
Affirmative, 119.
Agreement, 28, 115.
Aims, 1.
Andersen, Hans, 5.
Androclus and the Lion, 9.
"An Intelligent Dog," 59.
Anniversary Days, 17.
Apostrophe, The, 58.
Argument, 115, 116.
Arithmetic, 80, 88, 89.
Art, 80, 88.
Art of the Story-Teller, The, 9.
Autobiographies,
  Imaginary, 99-102.
  Lesson on "Book," 100-101.
  Suggestions for, 101, 102.

B

Belling the Cat, 71.
Bible stories, 4, 80.
Biographical sketches—models, 94.
  Plan to be used, 94.
Black Beauty, 90.
Body of letter, The, 49, 111.
Boy and the Squirrel, The, 95.
Boy and the Wolf, The, 7, 71.
Brevity in business letter, 111.
Bryant, Sara Cone, 9.
Business forms, 115.

C

Can't You Talk? 22.
Capitals—Use of, 1, 33, 34, 36, 45, 46, 53, 55, 62, 79.
  Lesson on, 55-57.
Cardinal Points, 46.
Cat and the Cream Jug, The, 40.
Chase, The, 92.
Clearness in Business Letters, 111.
"Clever Boy and the Plodder, The," 95.
Comma, 83.
Commands, 53, 55.
Comparisons of Statements, 105.
  Combinations of, 105.
  Contrasts of, 105.
Complimentary close of letter, 49, 111.
Composition, Oral, 7, 26-31, 62.
  Corrections in, 11-13, 16, 26.
  Formation of correct habits in, 26.
  For first year, 32.
  Exercises, Oral, to secure clear and logical statements, 81-85.
Written, 32-43.
  Preparation for, 32, 33.
  Difficulties, 32.
  Transcription, 33.
  First lesson in, 36-40.
  Steps in, 38.
  Suggested stories for, 40.
  Technical work in, 53-61.
    Sentence forms, 53.
    Capital letters, Contractions, Statements, Questions, Commands, Exclamations, 53.
  Criticism of compositions, 62-69.
  Prevention of mistakes, 62.
  Self-criticism, 64.
  Criticism of an essay, 65.
  Criticism to be constructive, 67.
  Use of models in, 68, 69.
  Planning the composition, 70-78.
    Discovery of plan, 70.
    Lesson on plan, 70.
    Preparation for written composition, 73-74.
    Picture study as basis, 75, 76.
  Subjects for Oral and Written, 80.

Planning, for Senior Classes, 90-94.
Plan of the paragraph, 90.
Planning and writing original, 91.
Marking and valuating, 124.
"Objective Standards," 124.
Conduct of Debates, 120.
Continuity, 79.
In paragraph, 105.
Contractions, 45, 46, 53, 57.
Conversation Lessons, 10-17.
Sentence making, 10, 11.
Narration of Personal Experiences, 11.
"A Playground Incident," 14.
Talks about Objects of Interest, 16.
Talks about Special Anniversary Days, 17.
Corrections—
In oral composition, 7, 26-31.
In oral work, 11-13, 16.
Incidental, 26.
Formation of correct habit, 26.
Impressed by language exercises, 27.
Through language games, 29.
To teach "doesn't," 29.
To teach "saw" and "did not see," 30.
To teach "isn't," 30.
To teach "It is I," 31.
Incidental, 63.
In Form V, 115.
Correctness of Speech, 116.
Correlations, 9, 86-89.
Geography, 86-88.
Art, 88.
Arithmetic, 88, 89.
Correspondence, Social, 112-114.
Criticism, Necessity for, 7.
To be constructive, 8, 13, 16, 67.
Self-criticism, 8, 64, 67.
By pupils, 8, 62, 67, 79, 115.
Of picture stories, 25.
Prevention of mistakes, 62.
Of an essay, 65.
Definite and systematic, 105.
Criticism of Compositions, The, 62-69.
Crow and the Pitcher, The, 40.

D

Daybreak, 73.
Days of the Week, 45, 46, 56.
Debating, 115-121.
Proposition, Resolution, 118.
Brief, Affirmative, Negative, 119.
Conduct of, Judging, 120.
Description, 115, 116.
Dialogue, 84.
Familiarity of topic, 84.
Suggestions for, 84.
Discrimination, Power of, 101.
"Doctor, The," (picture study), 75, 76.
"Doesn't,"
Teaching of, 29.
Dog and the Shadow, The, 40.
Dog in the Manger, The, 37-39.
Dramatization, 18-21.
The Sun and the Wind, 18.
As training in language, 20.
Steps in, 21.
As practice in written composition, 21.
Suggested stories for, 21.

E

Emphasis, or proportion, in paragraph, 105.
Encouragement, 3, 6, 7, 8, 63, 64, 68.
Enunciation, 116.
Envelopes, addressing, 51.
Writing of titles on, 52.
Use of initials on, 52.
Essay, Criticism of, 65-67.
"My Dog," 65-67.
Planning of, 77, 78.
"A Visit to the Country," 77, 78.

Exchange of Essays, 124, 125.
Exclamations, 53, 55.
Explanations, 116.
Exposition, 115.

F

Fables, 4, 80, 95.
Fairy Tales, 4, 80.
Flying Dutchman, The, 97.
Form III:
Extension of the Course, 79-85.
Preliminary work, 79.
Review, with additional material, 80.
Form V: 115.
Agreement, 115.
Business forms, 115.
Correction of errors in speech and writing, 115.
Criticism by pupils, 115.
Debating, 115.
Description, 115.
Exercise of individuality, 115.
Exposition, 115.
Independence in planning, 115.
Letter writing, 115.
Narration, 115.
Punctuation marks, 115.
Form in Composition, 33, 62.
Forms of expression, Correct, 45.
Forms of Speech, 1.
Fortune and the Beggar, 95.
Fox and the Crow, The, 40.
Fox and the Goat, The, 40.
Fox and the Grapes, The, 95.
Friendly Letter, The, 49-52, 79.
"Frozen Flowers," 48.

G

Geography, 80, 86.
"Girl in the Silk Dress, The," 95.

H

Hare and the Tortoise, The, 95.
Harvard Newton Scale, 124.
Heading of letter, 50.
Heroine of Verchères, The, 93.
Hilligas' Scale, 124.
Historical Tales, 4.
History, 80, 81.
How I Turned the Grindstone, 95.
How to Tell Stories to Children, 9.
How We Made a Snowman, 15.

I

Imagination—
Development of, 101, 102, 103, 105.
In Ancient Britain, 71.
Indentation, 60.
Indians—
Life and Adventures, 80, 92-93.
Individuality—
In Treatment of Compositions, 115.
Exercise of, 115.
Interest, Human, 16, 81.
Arousing Interest, 102, 103.
Interrogation Mark, 35, 36, 54.
Invention of Simple Stories, 22-31.
Suggested by Pictures, 22-31.
Italicized Words, Use of, 28.
"Isn't," 30.
"It is I," 31.

J

"John and His Neighbour," 98-99.
Judging Debates, 120-121.

L

Language Training, 1, 115.
Pictures as a Means of, 22.
Lessons:
Form I—2, 10, 11, 14, 17, 22, 34, 35-36, 36-40, 41-43.
Form II—49-51, 53-54, 54-55, 55-57, 59-60, 70-71, 73-74, 77-78.

Form III—82-83, 96-97, 98-99, 100.
Form IV—110-114.
Letter Writing: Form I—40-43.
Simple Note, 40.
Example, 42.
Exercises for, 43.
Form II—
Friendly Letter, The, 49.
Heading, 50.
Salutation, 50.
Body or Message, 50.
Ending or Complimentary Closing, 51.
Signature, 51.
Addressing Envelopes, 51.
Business Forms, 79.
Form IV—
As in Correspondence, 105.
Business Letters, 110-112, 115.
Suggestions for, 111.
Correspondence, Business, 111.
Friendly Letter, 112.
Correspondence, Social, 112.
Informal Invitation, 113.
Form V—
Letter Writing, 115.
Business Forms, 115.
Lion and the Mouse, The, 2, 72-73.
Literature, 80, 81.
Little Boy Blue, 21.
Little Red Hen, The, 21.
Little Sermon, A, 95.
Longfellow, 73.
Lorelei, The, 97.
Lorna Doone, 90.

M

Mad Tea Party, A, 21.
Marking and Valuating Compositions, 122-125.
Material, Arrangement of, 116.
"May and Rover," 23.
Mechanics of Writing, 32, 33.
Of Composition, 33, 124.
Mistakes, Prevention of, 62.
Misuse of Words, 1.
Models, Use of, 65, 105, 116.
Months of the Year, 45, 46, 58.
"My Dog" (essay), 65.

N

Narration, Direct, Indirect, 79, 85, 115, 116.
Direct, 82, 85.
Indirect, 85.
Methodical plans in, 92-94.
Nature Study, 80.
"Near the Waterfall," 47.
Negative, 119.

O

"Objective Standards," 124.
Original Compositions—
Planning and Writing, 91-92.
"A Trip on a Holiday," 91-92.
Originality, 105.
In Thought, 105.
In Plan, 105.
In Style, 105.

P

Pail of Gold, The, 95.
Paragraphs, 3, 16, 59, 75, 79, 81, 84.
Lesson on, 59-60.
Exercises on, 31, 61, 85.
Plan of the, 90, 91.
Law of Unity in, 90, 105.
Development of, 105.
Structure, 116.
"Parts," in Dialogue, 3, 19, 20.
Pictures, Stories Suggested by, 22-25.
Oral Study, 22, 75.
As Language Training, 22, 25.
Steps in Lesson on, 23.
Kinds to Select, 24.
Study of, as Basis for Composition, 75-76.
Planning the Composition, 70-78.

Planning an Original Story, 76-78.
Planning Written Reproduction Story, 71.
Planning the Composition for Senior Classes, 90-94.
Plan of the Paragraph, 90, 91.
Individuality in Treatment, 115.
Independence in Planning, 115.
"Playground Incident, A," 14.
Poetry, 4.
Practice in Telling the Story, 5.
Preparation—Telling the Story, 5.
For Written Reproduction Story, 71-74.
For Written Composition, 73-74.
Presentation of the Story, 5.
Problems—
Necessity for Creating, 102.
Nature of, 105.
For Written Work, 109-110.
Proverbs, 44.
Stories from, 97-99.
Lesson on, 98-99.
Suggested, 99.
Public Speaking, 115.
Public Speaking and Debating, 116-121.
Advantages of, 116-118.
Suggested Topics for, 116-121.
Punctuation Marks, 1, 33, 45, 46, 62, 79, 115.
Periods, 34, 35.
Interrogation Mark, 35.
Quotation Marks, 83.
Comma, 83.

Q

Questioning,
Style of, 6.
Arrangement of, 12, 13.
Questions, 53.
Question Mark, 54.
Lesson on, 54-55.
Quotations,
Lesson on, 82.
Quotation Marks, 83.
Broken, 85.
With Explanatory Words, 85.

R

Reality, 82.
Reference Books, 9.
How to Tell Stories to Children, 9.
The Art of the Story-teller, 9.
Reproduction Story, 1-9.
Use of, 1.
Kinds of, 3.
Fairy Tales, 3.
Myths, 3.
Historical Tales, 3.
Verse, 3.
Bible Stories, 3.
Fables, 3.
Folk-lore, 3.
Position, 6, 7.
Enunciation, 6, 7.
Breathing, 6, 7.
Language Used, 7.
Sentence Structure in, 7.
Manner of Expression, 7.
Planning Written Reproduction Story, 71-73.
Resolution, 118.
Ride for Life, The, 95.
Rossetti, 73.

S

Salutation, The, 49, 50, 110.
"Saw" and "Did Not See," 30.
"School Fair, The," 12.
Seasons, Names, 45, 46.
Sentence Making, 10, 11.
Sentence, Single, 32.
Structure, 33.
The Written, 34, 35.
To Impress Correct Forms, 45.
To Impress Technical Work, 45.
Study of the, 79.
Expanding, 105.

Condensing, 105.
Re-arranging, 105.
Shedlock, Marie L., 9.
Signature, 49, 111.
"Sirens, The," 96-97.
Outline Lesson, 96-97.
Spelling, Correct, 1, 62.
Standard Scales, 124.
Harvard Newton Scale, 124.
Hilligas' Scale, 124.
Thorndike's Extension to Hilligas' Scale, 124.
Statements, 53.
Lesson on, 53.
Comparisons, 105.
Contrasts, 105.
Combinations of, 105.
Stevenson, Robert Louis, 73.
Stories, Short, 12, 32.
Suggested by Pictures, 22-25.
Suggested by Transcription, 40.
Introductions to, 92.
Expansion of, 95-97.
Outline, Lesson, 96-97.
Suggested for Expansion, 97.
Stories Similar to Those Told or Read, 95-104.
Hare and the Tortoise, The, "Clever Boy and the Plodder."
Fox and the Grapes, The, "The Girl and the Silk Dress."
The Pail of Gold, The; How I Turned the Grindstone; Boy and the Squirrel, The; Fortune and the Beggar; Ride for Life, The; Whistle, The; A Little Sermon, 94.
Unfinished, 102-104.
Suggestions for Unfinished, 103-104.
As an Oral Exercise, 103.
Form IV: More Complex, 105.
Story of a Fire, The, 92.
Story, Planning an Original, 76-78.
Discussion, 76.
Plan, 76.
Structure—
Of Sentence, 33, 116.
Of Paragraph, 116.
Subjects for Composition, 80, 81.
Oral, 80, 81.
Written, 80, 81.
Subjects for Speeches and Debating, 116, 117.
Sun and the Wind, The, 18-20.
Supervision, Class—
To Discover Weaknesses, 63.
To give Individual Assistance, 63.

T

Technical Work in Composition, 53-61.
Telling the Story, 2.
Telling Versus Reading, 5.
Preparation, 5.
Practice, 5.
Presentation, 5.
"Thanksgiving Day," 17.
Three Bears, The, 21.
Thorndike's Extension to Hilligas' Scale, 124.
Titles—
Use of Capitals in, 55, 56.
Summary, 56.
Topic Sentence, 105.
Transcription, Form I: 33.
For Corrections of Errors in Speech, 28.
For Exercise in Written Composition, 33.
To be Carefully Selected, 33.
Stories Suggested for, 40.
Form II: 44-48.
Definite Purpose, 44.
To be Carefully Selected, 44.
To be Examined, 44.
Letters for, 47.
Prose for, 47.

Poetry for, 48.
"Trip on a Holiday, A," 91-92.

U

Ulysses, 71, 96-97.
Unity, Law of, in Paragraph, 86.
In Paragraph, 105.

V

"Visit to the Country, A," 77-78.
Vividness, 82.
Vocabulary, 1.
Enlargement of, Through Transcription, 33.
Voice, Pleasantness of, 116.

W

"Water Drop Reaches Home, The," 48.
Whistle, The, 95.
"Wind, The," 73.
"Wind, The," Composition on, 74-75.
Wise Fox, The, 21.
Wishes, 21.
Words, Choice of, 116.
Written Composition, 32-43.
Preparation for, 32, 33.
Difficulties, 32.
Transcription, 33.
First Lesson in, 36-40.
Steps in, 38.
Suggested Stories for, 40.
Planning Written Composition, 70-78.
Preparation for, 73, 74.
Picture Study as Basis for, 75.
Planning, for Senior Classes, 90-91.
Planning and Writing Original, 91.
Marking and Valuating, 122-125.
Form IV: Written Work, 105-114.
Definite and Systematic Criticism of, 105.
Subjects for, 105.

SPELLING

CONTENTS

PAGE

COURSE OF STUDY (See "Courses of Study" of the Department of Education) v

CHAPTER I

Spelling and Its Relation to Other Subjects 1
Need 1
Aim 2
Relation to Other Subjects 3

CHAPTER II

Psychology of Spelling 9
Mind-set-to-an-end 10
Readiness 11
Practice 12

CHAPTER III

Method 16
Teaching-Study Lesson—Illustrative Lesson—Assignment, Test, Detection of Errors, Correction of Errors 17
Technique 20

CHAPTER IV

Test-drill Lesson—Illustrative Lesson—Written Test, Detection of Errors, Correction of Errors 33
Technique 40

CHAPTER V

Supervised Study Lesson—Illustrative Lesson—Assignment, Test, Detection of Errors, Correction of Errors 44
Technique 48

CHAPTER VI

Incidental Method 51
Illustrative Lesson—Assignment, Test, Detection of Errors, Correction of Errors 51
Technique 56

CHAPTER VII

Method Applied to Authorized Spelling Book: Forms I, II, III, IV, V 59

SPELLING

CHAPTER I

SPELLING AND ITS RELATION TO OTHER SUBJECTS

The Need

The development of language in children involves four main problems. The first of these is concerned with the *understanding* of the vernacular when spoken by others. The second has to do with learning to *use* the spoken language. The third centres in the *understanding* of the written and printed symbols. This is commonly spoken of as "Learning to Read." The fourth is connected with learning to *use* the written symbol in the free communication of thoughts. It is this fourth problem that creates the need for spelling. In order to write the mother-tongue, one must be able to spell the words of which it is composed. The development of the reading and the writing (that is, spelling) vocabularies is a very important part of the formal instruction given in elementary schools.

It is usual to speak of man's vocabulary as if he had only one. Much is to be gained by stressing the unity and correlation of the several phases of language development, and much is to be lost by placing literature, grammar, composition, and spelling in separate and water-tight compartments. Spelling has no value as a thing in itself. Its value lies in the assistance it renders in the communication of thought; that is, as the handmaid of composition. Consequently, if the spelling skill is to be acquired naturally, it must be acquired in con-

nection with the desire and the effort to communicate ideas through the written symbol. It is valuable, however, for the teacher to see that there are these various interrelated phases of language development, and to realize that he is, to a large extent, responsible for their growth and for their proper correlation.

The Aim

It follows that the spelling vocabulary to be acquired consists of those words which now function or ought to function in the written expression of the individual's thoughts. The investigations that have been carried on during the past fifteen to twenty years have done much to select and grade the words of this spelling vocabulary and to point out that the chief task lies with those irregular words which the pupils use most frequently.

The present authorized Spelling Book has been compiled in the light of these investigations. It contains, therefore, a fairly accurate list of the words which any pupil should know at the end of any of the respective grades or at the completion of his elementary education. It is assumed, of course, that it is not only the prerogative but the duty of any teacher to modify and supplement the spelling vocabulary of the authorized text to suit local needs. Provision has been made in sections numbered 4, 14, 24, etc., and in the review exercises of each grade for the incorporation of these supplementary word-lists into the actual course.

The ultimate aim of spelling, however, is to reduce it to the plane of habit. Spelling is a habit, just as speaking, reading, typewriting, or the playing of any game is a habit. In speaking, attention is given to the thoughts that one wishes to communicate. The actual words used in the expression of the ideas are spoken more or less

unconsciously or automatically. In reading, the developing story lays hold of one's attention. The actual word-recognition has a very dim place in consciousness, for it functions as habit. The parallel holds for typewriting or the playing of baseball, and it holds, also, in the satisfactory spelling response. The ideal is to be able to write the letters of the word in their proper sequence, and still have attention riveted on the thought-content that is being written. If this ideal is attained, the writing operation and the placing of the letters of the word in their proper sequence will go on with little or no conscious attention; that is, as habit.

It must be realized at the outset, therefore, that there is no easy and royal road to the spelling habit. There must be repeated motor-reactions to certain stimuli. Spelling efficiency must be acquired through the employment of a drill procedure or technique fashioned in accordance with the law of habit formation. This will be dealt with in Chapter II.

Relation to Other Subjects

An historical survey of the varied relationships that spelling has held to the other subjects of the curriculum will make our present-day practices more intelligible.

In its earliest and most elemental stages, spelling was the handmaid of written expression. Its technique was acquired as a mere incident to the written work of the school. As such, it was not differentiated from the other subjects of the curriculum. Naturally, the subject-matter of spelling consisted of those words that were actually functioning in the pupil's free expression, the method was incidental (see Chapter VI), and the status of spelling was one of complete subordination. This elemental stage reveals the purpose and nature of spelling

that must abide. Although changes must be made to meet social conditions and demands, spelling should never become divorced from the development of that "writing" vocabulary which one uses in the written communication of ideas.

In course of time spelling became inseparably bound up with the subject of reading. Its subject-matter, method, and status were determined through that relationship. The subject-matter consisted of the words found in the Readers, and the method was the repeated *oral* spelling of the word until correct spelling was insured. The acme of success was the ability to "spell down" all competitors in the spelling match. Its status was still one of complete subordination, but a subordination to a single subject rather than to written expression. The reason for this becomes apparent if we recall the manner in which the alphabetic method held sway. Fundamentally, the alphabetic method is a spelling method of teaching reading, which naturally resulted in the closest possible correlation between reading and spelling.

The second stage makes two permanent contributions to the teaching of spelling. The assumption that words which function in the communication of ideas must have real meaning for the person who uses them is absolutely sound. The second assumption, that the meaning, pronunciation, and spelling should be forged into a real and living unity in the mind of the learner, is equally sound. No teacher of spelling dare disregard them.

The particular manner in which these basic assumptions here worked out, however, gave rise to certain serious defects which have persisted even to the present day. There are still many teachers who tenaciously cling to the Readers as the best and only source of material for the spelling lesson. The correlation of

reading and spelling is desirable. But the desire to correlate these subjects should not blind teachers to other equally significant facts. They must realize that it is equally necessary to correlate spelling with the other subjects of the curriculum, and that it is neither justifiable nor desirable to attempt to make the reading and spelling vocabularies coterminous. These two vocabularies have much in common, but the reading vocabulary will always outrun the spelling vocabulary, and will contain, therefore, many words which are quite unsuitable for the spelling lesson. A second defect is seen in the emphasis that is given to oral spelling. Many still emphasize it at the expense of written contextual spelling. Oral spelling is a valuable aid; but no sound psychological reason can be found for the substitution of oral spelling for written contextual spelling in the development of correct spelling habits.

About the beginning of the nineteenth century spelling was differentiated from reading and became an independent subject. It was raised from the rank of complete subordination to that of complete independence. This position it maintained for practically one hundred years. These were the years when the idea of correlation was at its lowest ebb, and when each subject occupied its own little pigeon-hole or water-tight compartment. Spelling was no exception. As a consequence it became very formal both in content and in method. The subject-matter of spelling was selected in a more or less arbitrary way from the dictionary, and the words were usually graded on the basis of size rather than on the basis of familiarity and use. The first lesson found in Carpenter's *Scholars' Spelling Assistant*—Adam Miller, 1868, Toronto, will illustrate the point.

Words of One Syllable

A

ache, *pain*
adze, *a cooper's axe*
arch, *part of a circle*
ate, *did eat*
auln, *a measure*
awe, *dread, reverence*
aye, *yes*

The method was purely a *testing* method. There was no real attempt at teaching. The teacher assigned twenty-five to fifty words for home work. The pupils were tested the next day, and each pupil wrote out his mistakes ten, twenty, or more times, according to the peculiar temper of the teacher on that particular day.

Recent investigations confirm the idea that a special time must be set apart in which teacher and pupil, in a more or less formal way, anticipate and study the words which a pupil should have in his writing vocabulary. The great majority of pupils cannot acquire skill in spelling unless drill methods are scientifically applied. However, in the light of modern psychology one realizes the futility of attempting to learn twenty-five to fifty words in a single lesson. One realizes, too, the necessity of real teaching as opposed to mere testing, and the necessity for the study of the peculiar difficulties of each pupil, as opposed to mere reprimand and the imposition of useless and obnoxious tasks.

About the close of the nineteenth century, certain disciples of Herbart started a general educational movement, which had among its various objectives the correlation of the various subjects of the curriculum. Spelling did not escape, and this marks the fourth stage in its progress. This stage has all the ear-marks of the first elemental stage described above, with one important exception. In this fourth stage the subordination of spelling to written expression and its correlation with

language development is a very *conscious* affair. The most enthusiastic advocates of this method claim that spelling has no content of its own, and that the teaching of spelling should be a mere incident (see Incidental Method—Chapter VI) to the work done in the other subjects. The merits of this viewpoint were indicated above and will not be repeated here.

The fifth stage, or the one in which we now find ourselves, is in the main eclectic. The present-day viewpoint is that spelling is the assistant of written expression (composition) and should be taught in close relation thereto. Likewise in the matter of content, the dictum—"*Teach those words which are now functioning in the pupil's written expression and in particular those common irregular words which give greatest difficulty,*" is largely followed. But the present-day viewpoint is slightly more comprehensive. There is a growing feeling that, from the standpoint of content, the spelling period should develop the writing vocabulary of the pupil through the acquisition of a certain number of suitable new words. It is in the matter of method, however, that the tendencies of the present day differ most markedly from those that precede it. There is no tendency in the present day to discount or to discard the incidental method. It is retained as an integral and useful part of the total scheme. There are teaching situations where it is not only the best but the only method of procedure.

But the emphasis to-day falls on the drill methods. The contention is that, if spelling is ever to become a habit, the incidental method must be largely supplemented—indeed almost superseded—by drill methods in which ample provision is made for real teaching and real practice. Further, this teaching and practice must

be carried on in strict accordance with the laws of learning.

It is suggested that the teacher recast the statements in this Chapter into the following form. The comparisons and contrasts will then stand out clearly.

	1st Stage	2nd Stage	3rd Stage	4th Stage	Present day
Subject-matter....					
Method.....					
Status.....					
Contribution to present-day practice.....					

CHAPTER II

PSYCHOLOGY OF SPELLING

"*Psychology teaches us the best method of doing a piece of work.*" In spelling, what is the work to be done? What is the best way of doing it?

The answer to the first question was suggested in Chapter I. It was pointed out that the ultimate goal is to make spelling a habit. Real efficiency in spelling means that the writer can perform the operation of writing and of placing the letters of each word in their proper sequence while giving his attention to the thought that he is communicating. The writing of any one of the above words stands as a concrete example of the process. Take the word "sequence" as an example. An idea arose in consciousness that seemed to fit the developing thought of this paragraph; or, as some would put it, the idea exactly satisfied the "felt want" of that moment. At the same instant, and inseparably bound up with the idea, came the word-symbol—"sequence." Immediately, and with the attention still focused on the developing thought, the motor response took place, and the letters were written in the following order—s-e-q-u-e-n-c-e. Each of the other words was written in a similar manner. In the above example, the stimulus consists of an idea plus its appropriate word-symbol; the motor-response consists of the actual writing of the word-symbol in such a way that the letters are arranged in their proper sequence. Thus the real work of spelling is to connect certain responses with certain stimuli, and to practise these responses until they are reduced to habits.

What is the best method of getting this piece of work done? There is nothing peculiar about learning to spell any given word. Learning to spell a word follows exactly the same general laws as does the learning of multiplication by a two-digit number or the learning of the different uses of the nominative case. It is true that there may be superficial differences. It is also true that it is oftentimes neither as desirable nor as necessary to make the acquired knowledge function as habit as it is in the case of spelling. But, fundamentally, learning always takes place in the same way. Mind-set-to-an-end, readiness, practice, success, satisfaction, learning—these follow each other in the order indicated. The psychology of spelling will involve, therefore, an explanation of each of these steps and will point out the specific application of each step to the work to be done. The method of spelling will involve the formulation of a technique in accordance with these laws.

Mind-set-to-an-end

This is just another name for motivation. It means that the learner has accepted the task as his own. The teacher's duty is to make the learner see that he is going to profit by the mastery of the skill, that it will open up possibilities and equip him to participate in activities which are now denied him. The following are typical of the many things that a teacher can do to accomplish this end:

1. Make the pupil see the practical value of the work. Let him see that social usages demand that he is in full possession of spelling skill, and that society places the stigma of inefficiency and illiteracy upon those who cannot spell.

2. Limit the task to the need. Place stress upon those words that actually need stress. Learning long lists of words which he never uses has been the most potent factor in causing the pupil to have a feeling of dislike for spelling. Keep, therefore, task and need in the closest association.

3. Make a study of the pupil. Let him see that you are more interested in him than you are in the subject. Study with him the causes of the errors that he makes and suit the cure to the need. (See page 29). The substitution of child-study for child-punishment is one of the surest ways of motivating work.

4. Have each pupil keep a list of his own misspelled words. Have him make a chart or graph of his daily achievement. This will give him a concrete and objective standard of achievement and will make him compete against himself. (See p. 66.)

Readiness

This refers to the pupil's desire to do his full share to satisfy the "felt want." Every teacher knows that when a pupil craves for activity, practice brings satisfaction and inactivity brings annoyance. It is apparent, too, that readiness and mind-set are the logical forerunners of practice that results in learning.

Practice

Thorndike says, "*All learning is connecting.*" Therefore, the teacher's chief concerns in spelling are:

1. To see that the pupil always makes the proper connections between a given stimulus and its appropriate response.

2. To see that these responses become automatic.

Take the word "separate" as an example of the first of these. The idea conveyed by the word plus the mental images of the word-symbol may be bonded with the following responses:

Bond or connection	Response
Stimulus Idea Mental images of word-symbol	(1) separate (2) seperate (3) seprate (4) seprat (5) sepret

The thing of primary importance in the work of the teacher is to see that the stimulus and the first response are bonded together.

The above diagram helps to clarify one or two points that are often overlooked by teachers of spelling. In the first place, the mental images of the word-symbol that are bonded with the response and help to recall in conventional order the letters composing the word vary with different individuals. Most individuals are predominantly eye-minded. Naturally for these individuals a visual image of the word and the response will stand in the closest association. For such, a visual appeal in the actual presentation of the word for learning purposes will link up most readily and surely with the appropriate response. Others are ear-minded; these require in like manner the auditory appeal. Still others are motor-minded, and learn best through writing the word. It is not intended to suggest that all people are not to some degree all-minded, but rather that some people learn more easily one way, and other people learn more easily in other ways. Each teacher should be conscious of the learning peculiarities of each pupil in his class and cater to a certain extent to these peculiarities. This will not only insure a varied appeal in the actual presentation of

the word, but will also strengthen these "best"or natural ways of learning through summation of appeal.

The diagram illustrates, in the second place, that any one of the five connections suggested above is not a simple or single bond, but, in reality, a complex set of bonds. A connection has to be forged between each successive pair of letters. Thus in the word s-e-p-a-r-a-t-e "s" and "e" must be bonded together; likewise "e" and "p;" likewise "p" and "a"; and so on throughout the entire word. In turn these successive bonds must be so permanently fixed and associated that they function as a single bond would function. There is no cheap or easy way of attaining such efficiency and perfection. Every learner must pay the full price. The more carefully the pupil studies the meaning, the pronunciation, and, in particular, the form of the word, the more likely he is to get an initial correct impression, and thus acquire and fix the correct set of bonds. One of the chief functions of the teacher lies in wisely directing the learner's capacities in the performance of such work.

The second part of the task—and it is at this point that real practice comes in—is to have the pupil practise the correct response until it becomes habit. The teacher's guide here is the law of habit formation. For purposes of examination and application the law may be conveniently broken up into three parts:

1. Bring the fact, process, or principle to be made automatic into clear consciousness, in order to secure initial vivid impression and clear understanding of that fact, process, or principle.

2. Repeat or practise it, with attention, at ever-lengthening intervals, until the habit is formed.

3. Permit no exceptions to occur during these repetitions or practices.

Let us consider these sub-divisions in turn.

1. The first part of the law points out clearly that the initial step in the teaching of the spelling of any given word is to get the learner to concentrate upon the work to be done. The word is studied with respect to its meaning. Its peculiarities and difficulties of pronunciation are noted. Difficulties of spelling are noted and fixed. The learner visualizes the word, syllabifies it, spells it aloud, writes it. As the factors of meaning, pronunciation, and form become more firmly fixed and connected, the writing response becomes more pronounced and frequent. All of this is done in order that the learner may have a vivid impression and a clear understanding of the stimulus and of the response that are to be bonded together, and that the bonds may be as numerous as possible.

2. The second part of the law points out the manner in which these conscious responses are made into habits. Repetition of the correct response until attention can be released from the work is the road that all learners must travel. This does not suggest, of course, that the amount of repetition does not vary with other factors. Mind-set, attention, readiness, vividness of initial impression, and many other factors, all have a direct bearing upon the amount of repetition needed to change conscious responses into habits.

The teacher who will follow these few simple rules will not go far astray in the application of the second part of the law:

(*a*) Make practice periods short and frequent. It is more desirable to have daily practice periods of five to ten minutes each on five to six words, than it is to have semi-

weekly practice periods of thirty minutes each on twenty-five to thirty words.

(*b*) Practise the correct response and never permit an incorrect response.

(*c*) Use oral repetition sparingly; emphasize the writing response.

(*d*) Make full use of the incentives to practise mentioned above in connection with mind-set.

(*e*) Have the pupil over-practise or over-learn his spelling to a slight extent. Since spelling is a social tool that is in constant use, and since the retention of the correct spelling is directly dependent upon the amount of repetition or practice, it follows that a little over-practice or over-learning is forgivable in connection with the learning of spelling.

3. If the reader will refer to the diagram used above to illustrate the various responses that a pupil may give in spelling the word "separate," the explanation of the third part of the law will become very simple. "Permit no exceptions to occur during the repetitions or practices," simply means that responses numbered 2, 3, 4, 5, should never be given an opportunity to arise. When the correct bond has no competitors, there is the maximum probability of getting the correct response, "s-e-p-a-r-a-t-e."

Further, this third part of the law emphasizes the importance of first impressions, and the importance of the initial teaching of the correct response as opposed to the supplanting of incorrect spelling habits with correct habits.

Mind-set, readiness, and correct practice cannot fail to bring success, satisfaction, and learning in their wake. When the bond and the response are rewarded by the success and the satisfaction that accompany correct practice, real learning is the outcome.

CHAPTER III

METHOD

THERE are two stock methods of teaching spelling in current use. These are known as the incidental and the drill methods.

When the incidental method is followed, no definite provision is made in the daily programme for a set spelling period, for the assignment and study of work, nor for the testing and correcting of work. The study of spelling is made a mere incident in connection with the study of the other subjects of the curriculum.

When the drill method is followed, definite provision is made for a set spelling period, for the assignment and study of work, and for the testing and correcting of work. Every effort is still made to keep spelling in close correlation with the other subjects and in particular with composition, but the work in spelling is not left as merely incidental to the work done in the other subjects. Spelling becomes the object of deliberate and well-planned effort. The procedure followed in the drill method varies directly with the maturity of the learner, the nature of the subject-matter, the actual school conditions under which the pupil and the teacher have to work, and with other factors. As a consequence, it is usual to subdivide the drill method into (1) the teaching-study method; (2) the test-drill method; and (3) the supervised-study method. It must not be forgotten, however, that these are all drill methods, and that they have much in common.

The Teaching-study Lesson

ILLUSTRATIVE LESSON

Form II: Lesson 5, page 16—authorized Spelling Book.

Teach: autumn, juicy, fruit, suit, September, clothes, shoot, grapes.

A. Assignment:

September—

Meaning: What month is this? Teacher writes the word on board.

Pronunciation: Teacher pronounces slowly in syllables, giving each syllable its correct value. A few pupils pronounce individually, while everybody looks closely at each syllable as it is pronounced.

Spelling: Difficulties—Why do we spell September with a capital? What vowel is in every syllable?

Oral Spelling—Two or three pupils pronounce the word and spell it orally, while the others observe and spell silently.

Visualization—Try to picture the word. Pupils look away or close their eyes, try to recall the word by syllables, and then look back at the board for verification.

Writing—Pupils write the word once, check by looking at the board, and write it twice more to impress it.

Note—In dealing with the remaining words we shall consider only the meanings and the difficulties.

Autumn—

Meaning: What season begins in September? Teacher writes the word on the board.

Spelling: Difficulties—Sound the first syllable slowly. What letters give us this sound?

Sound the second syllable. What letter is not sounded?

Teacher may underline *u* and *n*.

Fruit—

Meaning: Name a September fruit. Teacher writes the word on the board.

Spelling: Difficulties—Say this word slowly to separate it into its sounds. What letters say ö? Teacher may underline *ui*.

Juice; juicy—

NOTE—As *juicy* is the most difficult word in this lesson, it may be doubly stressed by teaching the word *juice*.

Meaning: What name do we give to the watery part of fruit? Name a juicy fruit. Teacher writes both words on the board.

Spelling: Difficulties—What is the first letter in *juice?* What letters say ö? What letter follows *ui?* What is the last letter?

What parts of *juicy* are the same as in *juice?* What part is different? Or, How is the word *juicy* formed from the word *juice?*

Suit—

Meaning: The teacher says, George has a new suit of clothes. He writes the word on the board.

Spelling: Difficulties—This easy word may help us to spell *fruit* and *juicy*. What part is the same in all of these words?

I will pronounce *suit*. What is the sound of *ui?*

Grapes—

Meaning: You said that grapes are juicy. Teacher writes the word on the board.

Spelling: Difficulties—Sound the last word slowly. What letter is silent? Why do we use it in this word?

Clothes—

Teach as for grapes. Have the pupils compare the words.

If the test is to be given in this lesson period, the pupils should have a few moments for silent study of the words that they have found most difficult. At this stage all the words of the lesson are on the board, written neatly, and free from any confusing marks. Preferably, however, the test should come in a later period.

B. Test:

Pupils take dictation books and write the words to the teacher's dictation in an ungrouped order, for example: fruit, autumn, shoot, September, juicy, clothes, suit, grapes. The teacher dictates thus: We have ripe fruit in autumn. Write *fruit.* Write *autumn.*

C. Detection of Errors:

The teacher has moved about noting some of the spelling at the dictation stage; he continues to do so at this stage. He pronounces and spells each word as follows: fruit, f-r-u-i-t; autumn, a-u-t-u-m-n. Pupils mark their own errors with lead-pencils.

D. Correction of Errors:

As there are only a few words in the teaching-study lesson, the teacher may check the spelling of the words one by one, thus: Who missed fruit? autumn? etc. Where a word has been misspelled, the teacher notes the error and its probable cause; for example, the omission of *u* in autumn may be due to rapid pronunciation, while

the omission of *n* may result from careless visualization. The necessary learning step must be repeated, and the word written for further impression.

TECHNIQUE

The technique of the teaching-study lesson may be described under the following headings:

A. The Assignment—(1) meaning, (2) pronunciation, (3) spelling, (4) drill
B. The Test
C. The Detection of Errors
D. The Correction of Errors.

A. The Assignment Step—No word is well taught until the pupil knows its meaning, its pronunciation, and its spelling, and has given the spelling sufficient practice to insure the automatic writing of the word. Meaning, pronunciation, and form must function in consciousness as a unity. The meaning and the pronunciation must be capable of calling forth the written form as an automatic response. It is apparent, therefore, that the teacher must accept full responsibility for some real teaching, and that the pupil must accept full responsibility for some real study and practice. Indeed "teaching-study" would be a much more suggestive name for this step than the name it bears. It would suggest the work to be done. These statements will be made more significant through a detailed consideration of the actual situations that confront the pupil and the teacher with respect to the meaning, the pronunciation, and the spelling of the word and the drill or practice required.

1. *Meaning:* The pupil's knowledge of the meaning of any given word may vary all the way from complete

ignorance to complete understanding. A test of the pupil's ability to use the word correctly is the only safe way of determining the extent of his knowledge.

The content of the Spelling Book has been chosen, in the main, from those words which boys and girls use in the communication of their ideas. Further, these words have been carefully graded. It follows, therefore, that any pupil should have a fairly complete working knowledge of the meanings of most of the words found in the Spelling Book before he meets them in the spelling lesson. To attempt to develop the meanings of such words is sheer waste of time and effort. The writer once saw a teacher spend four and one-half minutes endeavouring to develop the *meaning* of the word handkerchief with a Form IV class. Test the pupil's ability to use the word correctly. If he can stand that acid test, proceed without further delay to teach the pronunciation and spelling of the word. This is the procedure followed in the illustrative lesson.

How shall we deal with those pupils who show varying degrees of ignorance with respect to the meanings of certain other words found in the Spelling Book? The ignorance may be of that deep-seated variety due to a lack of actual experience. In such cases there is only one course to pursue, and that is to build up the meaning through actual experiencing. Any teacher who attempts to do this must obey the dictum—"*Proceed from actual concrete experiences through gradual stages to abstract ideas.*" The number of words in the Spelling Book requiring this elaborate treatment is comparatively small. The actual words cannot be determined in advance for any school or for any pupil. Indeed, they will vary from school to school and from pupil to pupil.

Take the words numerator and denominator as

examples. A teacher is teaching a lesson in arithmetic. He has reviewed the ideas of integer, division, etc. Quantities are divided by the pupil into two, three, four, or more, equal parts. These quantities are represented on the board as $\frac{2}{3}$, $\frac{1}{4}$, $\frac{5}{6}$, etc. The pupil, studying his actual examples, understands that 3, 4, and 6 represent the number of equal parts into which the quantities were divided, whereas, 2, 1, and 5 represent the number of equal parts that were taken. That is, he is in possession of ideas that have arisen out of actual experiencing. It is just at this point that the words numerator and denominator are presented. They arise as the appropriate symbols or "tags" for ideas which he actually possesses. When the meaning of a word is developed in this experiential manner, the word cannot fail to grip the pupil and to function in the free expression of his ideas.

On the other hand, the pupil's difficulty may not arise from lack of experience at all. It may be that he is in possession of the necessary ideas, but has failed to associate a given word-symbol with those ideas. It will be found that the majority of the words of the Spelling Book that actually give trouble with respect to meaning fall into this class. The cure is simple and direct. It consists in linking the new word with real experience through the medium of language by giving synonyms. This can be accomplished either by the teacher telling the synonym or by sending the pupil to the dictionary and having him find it out for himself. This latter plan will be used more and more with increasing maturity. It cannot be too strongly emphasized, however, that this procedure will get results only when the synonym links the word with real experience.

In the past teachers developed and enriched the

meanings of certain words through a study of their derivation and their family relations. This involved a study of the root and its meaning and of the prefixes and the suffixes and their meanings. Words of common roots and different suffixes were grouped, and were then compared and contrasted with respect to likenesses and differences in meaning. A similar plan was followed, though to a lesser extent, with words of common suffixes and different roots. This particular device seems to have fallen into disuse in the present day. Indeed, it seems to be entirely unknown to many teachers. Few spelling devices have greater value, particularly for the maturer pupils in the upper grades. Teachers cannot be too strongly urged to make full use of it.

2. *Pronunciation:* The situation parallels that noted in connection with the meaning of the word. The pupil may be entirely ignorant of the pronunciation of the word, or his pronunciation may be very slovenly and imperfect, or he may have a perfect mastery of its pronunciation.

In dealing with a pupil who has difficulty with the pronunciation, the teacher may pronounce the word and have him imitate, or he may have the pupil go to the dictionary and work out the pronunciation for himself. The first seems to be the more natural method. The acquisition of the mother-tongue is largely a matter of imitation. The sound of the human voice on the ear seems to make a more lasting impression than does the visual impression that comes from the written word with its diacritical markings. This does not suggest that the second procedure should not be learned and practised. There are many occasions when the pupil will be forced to rely on himself for the required information. Conse-

quently, every teacher should teach his pupils how to interpret the key to pronunciation found in any dictionary. They must know the exact meaning and value of the diacritical marks and should be given much practice in the use of the key.

3. *Spelling:* In the teaching-study method nothing is taken for granted. The assumption is that any given word-form must be focalized in attention before the spelling of that word can become an automatic response. Every possible effort is made and every possible device is used to insure this initial focalization. Take any one of the words taught in the above illustrative lesson as an example. The word is visualized, pronounced, syllabified, spelled orally, spelled silently, and written a number of times. The difficult parts are noted and emphasized. In certain cases rules may be given, and with older pupils the word may be contrasted with others with which it is confused. The spelling of the word is brought into closest association with its meaning and pronunciation. Among these many devices, the transcribing of the word naturally receives the greatest emphasis. All of this is done in the name of mind-set, readiness, and focalization in attention that were described at length in the preceding Chapter. It is done to insure clear, vivid impression and understanding of the stimulus that is to call forth a given response, and to insure clear, vivid impression and understanding of the one and only response that is adequate to that stimulus. It is very evident that this work demands real planning and teaching on the part of the teacher, and close concentration and faithful study on the part of the pupil.

4. *Drill or Practice:* The formation of any habit demands, not merely the initial focalization in attention

referred to above, but also repetition, with attention, at ever-lengthening intervals. The drill period makes provision for these repeated practices that are so essential in the fixing of any habit. In spelling it refers, in the main, to the repeated transcriptions of the word-form. (See illustrative lesson.) Every possible incentive should be used to make the practice as conscious, pleasurable, and satisfying as possible.

B. Test: In actual practice there is but one stock procedure for testing the pupil's ability to spell any given group of words correctly. It is the written test. Historically, there have been two procedures—the oral and the written. But present-day procedure has discarded oral spelling, except as an aid in developing the mental imagery of the word. This phase of oral spelling is part of the assignment, or teaching step, and not a procedure for testing correct spelling.

The customary procedure is as follows: The teacher dictates the words either in lists or in context, and the pupil writes the word-lists or the paragraph. Which of these is preferable is still a debatable question. The real test of spelling is the pupil's ability to spell correctly in his free written communication of ideas. That which assists us in reaching this goal is valuable; that which hinders us is waste. This points to contextual spelling as the preferable form of procedure. On the other hand, any investigations that have been made point to the fact that the loss in ability is very slight in changing from spelling words in lists to spelling words in context. Spelling words in lists means economy of time and effort, and the opportunity of increasing the practice where the practice is really needed. The Spelling Book makes ample provision for both of these forms of the written test.

It is suggested in the above illustrative lesson and also in the Spelling Book, that the best way of testing the teaching-study exercises is to have the pupils write the words in lists. It would be quite simple, however, to have the pupil write the sentence, *We have ripe fruit in autumn*, instead of merely writing the words *fruit* and *autumn* as is suggested in the illustrative lesson.

C. The Detection of Errors: The purpose of this step is to determine the words misspelled by the pupils in their written exercises. In other words, it is to determine the efficiency of the teaching, the study, and the practice, and the specific need for further teaching, study, and practice. The actual detection of errors may take place in any one of the following ways or in a combination of the following ways:

1. The teacher collects and examines the books.
2. The monitorial system may be used.
3. Each pupil marks his own written exercise.
4. Two pupils exchange their written exercises, and each examines the work of the other.
5. Certain combinations of these procedures may be used.

The first plan may be the most effective and efficient way of doing the work, but it is too laborious and too expensive of the teacher's time and energy to be practicable. The teacher can be of much greater value and assistance to the pupil if he spends his time and energy along other lines.

The second plan metes out injustice to those who are required to act as monitors. If the work of the school is properly organized, there must be other and more important work for them to do.

The merit of the third method is that it brings each pupil face to face with his own errors. It should furnish the real stimulus to further study and practice. The danger lies in the fact that the pupil may actually fail to detect some of his errors. This failure is in no sense intentional on the part of the pupil. It arises out of the mental bias that he has for the form that he has written. That form "looks" correct to him. Most of this danger may be eradicated by having the pupil work on the principle of not accepting anything as correct until it has been compared with the model. Self-detection is, perhaps, the best single procedure to follow.

The merit of the fourth method lies in the increased assurance that the misspelled words are actually determined. In this respect it stands about mid-way between the first and the third. Its danger does not lie, as some would have us believe, in the personal agreements that are apt to be made between pupils. The danger lies in the fact that a pupil may develop a confused idea of the correct spelling of a word, through concentrating too closely on the error of some other pupil. That is, its danger lies in the fact that it may develop "competing bonds." As was noted above, competing bonds should be carefully avoided.

The best results are obtained through certain combinations of the above procedures. It is quite easy to combine the first and third or to combine the first and fourth. This could be accomplished as follows: The teacher, when dictating the words for the test, might examine the books of five or six pupils without lifting a single book from the pupil's desk. In a similar manner, the written exercises of five or six other pupils might be examined during the time that the pupils are detecting the errors. In this way, each member of a class of forty

could be supervised once in every three lessons. Further, it would leave time for the supervision of the one, two, or three pupils who need constant attention and assistance. This scheme would work, either when the pupil examines his own book or when the books are exchanged.

D. Correction of Errors: The correction of the specific mistakes made by the pupils is, naturally, one of the purposes of this step. But it is by no means the only function or the chief function. The real purpose of the step is to furnish opportunity for individual child-study. A careful diagnosis of the pupil's spelling ability, in order to discover the real cause of his weakness, the specific form that the disease assumes, that is, the peculiar type of error that he makes, and to devise some specific treatment that will effect a cure, must ever be the chief function of this particular step. Correcting errors as they arise is at best only a superficial treatment. It is similar to rubbing a little salve on the running sore. The nature of the disease demands constitutional treatment. It must be apparent that the old procedure of reprimand and transcription are really futile. Brow-beating the pupil and causing him to write out the word ten, fifty, or one hundred times according to the explosive temper of the moment, does not touch the trouble at all. It simply raises other and more distasteful problems without solving the one on hand. Each of the above purposes will be treated in turn.

The correction of the pupil's mistakes really means a reverting to the assignment step, and teaching, studying, and practising the word for a second time. In this restudy the spelling and practice of the word will receive the main emphasis. The teacher must realize that, even in this respect, the correction step is not something to be

lightly passed over. It demands that focalization-in-attention, repetition-with-attention, and other various devices suggested above in connection with the drill work of the assignment step should be repeated.

The second function demands that the teacher have a clear-cut knowledge of the classes of errors and of their causes and cures. It demands, too, that he have the ability to apply this knowledge to the individual cases as they arise in his class, and the ability to enlist the pupils' own best efforts in the work of transforming and improving their spelling ability. Recent research work has done much towards determining the knowledge of these errors and their cures. Though that which has been discovered serves as a guide, in general cases, there is no substitute for the personal diagnosis of the individual pupil. This must be the real basis in any work of transformation and improvement.

The following list of words was selected at random from a Senior Fourth class list of misspelled words. They are typical of the errors made by that class during the fall term of 1925. The correct form is given first, and the pupil's misspelling is bracketed after it: in (is), courses (coarses), (cources), that (tha), really (realy), separate (seperate), unnecessary (unnecesary), crudely (crudly), their (thier), signature (signiture), they (the), bosoms (bossoms), guide (guid), among (amoung), rivers (rives), nominative (nomitive), hence (hense), sunshine (shunshine), buried (burried), says (sayes), cemetery (cemetry), eyries (eyeries)

It is very evident that these misspellings cannot all be classified in the same way. One can find no justification for placing the misspellings of in, that, they, rivers, and sunshine in the same class with the misspellings of really, signature, courses, and unnecessary. The first

duty of the teacher is to decide whether the pupil's misspellings are slips of the pen or real errors. Misspelled words should be divided into slips and into real errors. One type must be corrected in one way, and the other type corrected in quite a different way.

Is there any possibility of tracing the above misspellings back to definite sources or causes? There are two distinct causes of errors in spelling in a pupil's written work, namely, (1) the conditions under which the pupil works, and (2) inadequate training. Each of these sources of errors shows itself in a variety of individual ways, but, in a general way, all misspellings can be traced to one or other of these sources. The conditions under which a pupil has to work will include such factors as fatigue, nervous tension, haste, lack of control over the writing process, defective sight or hearing, carelessness, etc.

Inadequate training will show itself in such conditions as a defective mental imagery which results in slovenly pronunciation, defective mental imagery with respect to the visual image of the word, inability to observe and note minute differences, failure to understand the meaning of the word, no clear understanding of the root and suffixes of which it is composed, inadequate practice, etc.

The teacher may find the chief cause of the pupil's trouble in one of the individual conditions just named; he may find that the particular cause of the trouble has not been enumerated. Only a close study of the pupil's actual mistakes can determine it. It is most probable, however, that when the teacher has determined the source of the errors, he will be surprised at its limited scope. An individual is not apt to be afflicted with all of these troubles, but with only a very few of

them. For example, lack of control over the mechanics of writing may be the source of nine out of every ten mistakes that a given pupil makes.

Most of the *slips* in spelling are traceable to the conditions under which the pupil has to work. They usually appear in one or other of the following forms: (1) Letters are interchanged, for example, in (is). In this case it was due to haste and its close association with the next word which began with the letter "s." (2) Letters are omitted, for example, that (tha), rivers (rives). These were due to either haste or carelessness. (3) Letters are transposed; for example, their (thier). The cure is self-evident; namely, improve and correct the conditions under which the pupil has to work. Why should a teacher inflict punishment on a pupil for spelling errors, when the real trouble lies in a lack of control over the mechanics of writing? The remedy does not lie in more practice in spelling but in more practice in writing, and in dictating the words more slowly, until the pupil has acquired the necessary control. The teacher who studies pupils will detect and correct the real trouble immediately. The teacher who merely goes ahead correcting misspelled words has missed the real purpose of the correction step.

For the pupil who has defective sight or hearing, the remedy does not lie in unreasonable transcriptions of the word. That merely aggravates the trouble. The remedy lies in medical attention. Get at the root of the pupil's trouble and suit the cure to the need. If this is done, most slips may be passed over with little or no attention. Watch, however, that they do not pass over into habitual errors. This would be most likely to occur with those errors that are due to carelessness.

Conditions under which the pupil has to work are

accountable for some of the real errors, the others are traceable to inadequate training. Real errors usually appear in one or other of the following forms: (1) Double letters may be written as a single letter or the single letter may be written as a double letter; for example, really (realy), bosoms (bossoms), buried (burried). This is due, no doubt, to the pupil's inability to note minute differences and to an imperfect visual image. The cure lies in developing his ability to note minute differences and in making his visual imagery more definite. (2) The obscure vowel or the silent letter may cause the trouble. Examples are: obscure vowel—signature (signiture), separate (seperate); silent letter omitted—crudely (crudly), guide (guid); silent letter inserted—among (amoung), says (sayes). The cause and the cure are similar to those cited above. (3) In the case of nominative (nomitive), cemetery (cemetry) the cause is traceable to poor mental imagery that results in slovenly pronunciation. Mispronunciation is one of the chief sources of errors in spelling. The cure again lies in giving adequate training in pronunciation, and not in repeated transcriptions of the misspelled word. In the case of hence (hense), courses (coarses), (cources), eyries (eyeries), it is a case of phonetic similarity or failure to note minute differences in addition to defective visual imagery.

The real function of the correction step is constantly emphasized in the teaching-study lesson. That function is not the superficial correction of misspelled words through repeated transcriptions, but it is to develop the spelling ability of the pupil by getting at his specific weakness and enlisting his best efforts in the eradication of that weakness.

CHAPTER IV

THE TEST-DRILL LESSON

Illustrative Lesson

Note—The following is a stenographic report of three lessons taught in a Junior III class on January 12, 13, and 14, 1926. There was nothing artificial about the conditions under which the work was done. Exercise 61, page 63 of the authorized Spelling Book was the regular work for these three days. The pupils had no preparation preceding this test.

LESSON I

Written Test:

T. Take your dictation books and prepare them for spelling.

Pupils write: Spelling—January 12, 1926.

T. The first word is *goal.* He scored the first goal of the game. Write *goal.*

A young goose is called a gosling. Write gosling.

(Teacher dictates without comment)—graceful, gravel, grief, grieved, guard, guess, habit.

He gave me one-half of the apple. Write half.

This farm implement is called a harrow. (Teacher shows pupils a picture of a harrow.) The farmer uses it to rake the soil over the seed. Write harrow.

Teacher continues: hammock, hasten, hastily, hatch, hatchet.

The horses haul heavy loads of grain into the barn. Write haul.

Teacher continues: having, heave, hedge, helmet, hinge, hitch.

His voice became very hoarse. Write hoarse.

Teacher continues: hockey, hoist.

He waters the garden by means of a rubber hose. Write hose.

Teacher dictates: humble, husband, icy.

T. Place pens. Is there any word you wish to ask about?

P. What is the word before hastily?

T. Hasten.

DETECTION OF ERRORS:

T. Open your Spelling Books at page 63, Exercise 61. Each boy will mark his own work. Use your lead-pencil. I shall spell the words for you. You watch your dictation book. Whenever you are in doubt about any word, look at your Spelling Book.

Teacher pronounces and spells each word as follows:

goal, g-o-a-l; gosling, g-o-s l-i-n-g . . .

(While spelling the above words, the teacher examined the books of five boys.)

T. Mark the number of errors. Correct each error by writing the correct form twice. Before you attempt to correct an error, find out how the word is spelled in your Spelling Book.

(Time is given to allow the pupils to make the necessary corrections.)

Boys who had no errors stand. Place your books on my desk, then go on with your other work.

Boys who had one error, place your books on the desk.

(Boys who had two, three, or more errors followed in order.)

The teacher now has the following information:

Names of Pupils	No. of Errors	Actual Errors
8	0	
4	1	icey; icey; hamock; gess.
4	2	gosiling, hoast; hastely, hoiste; hastaily, hoiste; gossling, hual.
7	3	goseling, gaurd, hamock; gaurd, hawl, helment; gaurd, greaved, hindge; gared, harroe, hege; greif, greived, hamock; gaurd, helment, hokey; greef, greeved, heeve.
4	4	hamock, hocky, hoiste, husbant; hommock, hoase (hose), hale haul), husbant; greef, greeved, hammok, hindge; greif, greived, hastely, hall.
3	5	gossling, greif, greived, harow, hual; greef, gieved, gard, hassen, horse; garde, gues, harow, hastiley, icey.
1	6	gozling, greif, greived, hastely, hocky, icey.
1	7	gaurd, hommock, hasen, hall, headge, hindge, icey.
1	8	goosling, gravell, griefe, gaurd, hammick, hastly, headch (hedge), hinch (hinge).

The number of pupils having a given number of errors has been substituted for the names of the pupils.

Notes on the Lesson:

1. The actual time of the lesson was 17 minutes.

2. The total number of errors (85) is 8.6% of the total number of words spelled (33 x 30—990). A class average of 91.4% is very creditable for pupils who had not prepared the work. When one considers the manner in which the words of the test-drill exercises have been selected (see page 63), it becomes very apparent that the number

of errors should materially decrease after the Spelling Book has been in actual use for one year.

3. The lesson provided the teacher with exact information with respect to the number and nature of the difficulties which the 33 pupils have met in the 30 words. The time and effort of the teacher and pupil may now be centred on 8.6% of the total work rather than on 100% of the total work. This links teaching and practice with actual need, motivates the work, and economizes time and effort.

4. The teacher who will make an analysis of these errors in the light of the information given in Chapter III, will see that the information is not mere theory. Further, such an analysis is the only true preparation for the teaching which takes place in Lessons 2 and 3.

In the interval between the first and second lesson the teacher recast the above information into the following form:

Frequency of mistakes—

Words misspelled 9 times—guard
8 " —hammock, grieved, grief
6 " —gosling, hastily, haul
5 " —icy
4 " —hoist, hinge
3 " —harrow, hedge, hockey
2 " —guess, helmet, husband, hoarse, hasten
1 " —heave, gravel

He also divided the misspelled words into two equal groups. These words were grouped in such a manner that the greatest possible number of pupils might be freed from the third lesson.

LESSON II

(Only 25 of the 33 boys participated in this lesson. The other eight boys were busy at other work.)

CORRECTION OF ERRORS: (FIRST GROUP OF WORDS)

T. In this period we are going to study the words that were misspelled in yesterday's lesson. Notice what happens to the letter *e* at the end of certain words when we add *ing*. Take the word *have* and change it to *having* (T. writes these words on the black-board.) What happens to the *e* at the end of *have* when you add *ing?*

P. The *e* is dropped when you add *ing*.

T. What happens to the *e* of the word hasten when I change it to hasty? (T. writes these words on the black-board.) What happens to the *e* when you add *y*, Chester?

P. The *e* drops.

T. Now look at this word, ice. I want to change it to icy. (T. writes these words on the black-board.) What happens to the *e?*

P. The *e* disappears.

T. Look at this word, icy. Close your eyes and see if you can still see it. Pronounce and spell the word, Ted.

P. icy, i-cy. (This is repeated by several pupils, particularly by those who had misspelled the word.)

T. Write the word icy three times. What did you write, Billy?

P. icy, i-c-y.

T. Take the word happy and notice what happens to the *y* when I change it to happily (T. writes these words on the black-board).

P. The *y* is changed to *i*.

T. Yes. Now let us take the word hasty. I want to add *ly* to that. What happens to the *y?*

P. It is changed to *i.*

T. Look at the word for a moment. Close your eyes and repeat the letters silently. Pronounce and spell it.

P. hastily, h-a-s-t-i-l-y. (Again this is repeated by several pupils, particularly by those who had misspelled the word.)

T. hastily. How many syllables are there in the word, Max?

P. Three.

T. Can you spell it to show that there are three?

P. h-a-s t-i l-y.

T. Pronounce and spell it, Charlie.

P. hastily, h-a-s-t-i-l-y.

T. Write the word hastily three times. What did you write, Ted?

P. hastily, h-a-s-t-i-l-y.

The peculiarities of the words hammock, guess, and guard were dealt with in a similar manner.)

(An oral drill on the above words is taken at this point in the lesson. The teacher has before him the names of the boys who had misspelled these words. It is evident that these boys are getting their full share of the practice.)

T. Notice what happens to the letter *f* in certain words. Take the word thief. When we add *es* to make it mean more than one thief, what happens to the *f?* (Teacher writes these words on the black-board.)

P. The *f* is changed to *v.*

T. Take the word relief and add *ed* to it to make it relieved, what happens to the *f?* (T. writes on the black-board.)

P. The *f* is dropped and *v* takes its place.

T. Now, look at this word—grief. How can I change it to grieved?
P. Change the *f* to *v* and add *ed.*
T. g-r-i-e-v-e-d. Notice the order of the *i* and *e* in the word thief. What is the order of the letters?
P. *i* before *e.*
T. And in the word relief?
P. *i* before *e.*
T. And in the word grief?
P. *i e.*
T. Look at this one word—grief. Close your eyes and see if you can still see the word. Pronounce and spell it.
P. grief, g-r-i-e-f.
T. Write the word grief three times in your note-book. What did you write, George?
P. grief, g-r-i-e-f.
T. Now look at this one, grieved. Look at the word carefully. Close your eyes and see if you can still see it. Pronounce and spell it.
P. grieved, g-r-i-e-v-e-d.
T. Write the word grieved three times. What did you write?
P. grieved, g-r-i-e-v-e-d.

The peculiarities of the words gosling, hoist, and haul were dealt with in a similar manner.

T. (A second oral drill of all of the words is now given.) You will follow your usual plan of correcting your mistakes. Write the correct form of each of your misspelled words twice to-night at home. Let me see them to-morrow. You will be tested on these difficult words again when we come to Exercise 70. Be sure you are ready.

LESSON III

(Only 14 of the 33 boys participated in this lesson. The others were engaged in other work.)

CORRECTION OF ERRORS: (SECOND GROUP OF WORDS)

It is unnecessary to give the detail of this lesson; the procedure was similar to that used in the second lesson.

TECHNIQUE

The technique of the test-drill method is very simple. This fact is due largely to the nature of the subject-matter with which it deals and to the direct manner in which it links need and effort. The basic assumptions are: (1) Spelling is directly concerned with those words which are now functioning in the pupil's vocabulary. (2) The pupil knows the meaning and pronunciation of these words. Consequently, elaborate development of these two factors is sheer waste of time and effort. The time can be spent much more profitably in drill-work on words that are giving difficulty. (3) The pupil can spell correctly the vast majority of the words in his vocabulary. Consequently, it is also waste of time and effort to teach the spelling of all words in the same way. (4) The actual work to be done ought to be determined in the most direct manner possible, and is concerned with those words only that have been misspelled. The other words should be eliminated. The lesson in spelling is to be taken by those pupils who have mistakes. Others should go to other work.

A. ASSIGNMENT: In the test-drill method the assignment step disappears.

1. *Meaning:* It is assumed that the meaning of the word is known.

2. *Pronunciation:* It is assumed that the pupil pronounces the word correctly.

3. and 4. *Spelling* and *Practice:* This task is delayed until after the misspelled words have been determined. It then becomes a very important part of the correction step for certain pupils and for certain words.

B. Test, and C. Detection of Errors: (See Lesson I above.) In the test-drill method these two steps occupy the time of the first lesson period. Without any preparation on the part of the pupil the teacher dictates the words and the pupils write them. These written exercises are immediately examined in one of the customary ways. (See page 26.) The results of the test are tabulated in such a manner that they show: (1) The pupils who have no errors; (2) the pupils who have one error, with the exact error made by each; (3) the pupils who have two errors, with the exact errors made by each; (4) the pupils who have 3, 4, 5, or more errors, with the exact errors made by each. This is all that is attempted in the first lesson period.

D. The Correction of Errors: (See Lessons II and III above.) The correction of the misspelled words occupies the time of the second, third, and, if need be, the fourth lesson periods. The actual number of periods required is determined by the need. Experience shows that they are much more apt to drop to one period than they are to increase to four. In the second lesson, the teacher begins with the misspelled words of those pupils who had but one error. If these misspelled words are slips, a word of advice is all that is needed. The real errors, however, are corrected and the right forms are taught in the most careful manner. The meaning, and usually the pronunciation, are taken for granted. The

time is spent in teaching the spelling of the word and in drill. The exact manner in which this is done has been described in the teaching-study lesson, and illustrated, also, in the above lesson, and, therefore, need not be repeated here. The second word is treated in a similar manner, and this continues until those having one mistake are all accounted for. Then the pupils having two mistakes are considered. At the close of the second lesson, a further group of pupils is released. They may spend the time of the remaining lesson periods in other work. At the beginning of the third lesson period, the teacher has a much smaller group with which to deal. He can make the teaching suit the individual needs. If the errors of the remaining pupils are not corrected at the close of the third lesson, then a further group is released, and the teacher starts the fourth lesson with a still smaller group. When the errors have been corrected and sufficient practice has been given, the class is ready for the test on the next test-drill exercise.

Certain features are worthy of note. Pupils who have no errors are freed from those lessons in which the misspelled words are studied. They are permitted to spend their time profitably in other things. Indeed, some teachers release certain pupils from the spelling lesson for rather lengthy periods. They are not required to participate even in the test lesson of each new assignment. These pupils are chosen because of superior spelling ability, and because all of their written exercises have been free from spelling errors for a considerable time. The presence of mistakes in their general written exercises is the signal that they must again take their place in the spelling class. Doubtless, pupils of this calibre will do their utmost to maintain their release. The influence of this treatment on the mental attitude of

the pupil cannot be over-estimated. All pupils are constantly striving to get into the group having no mistakes.

Several investigations have been made to measure the merits of the teaching-study and test-drill procedures. The results of these investigations have been invariably in favour of the test-drill procedure. It causes no surprise, therefore, to learn of the wide and whole-hearted reception which the test-drill procedure is receiving from teachers of spelling. They realize that it is a simple and sane way of solving the most important part of the spelling problem.

CHAPTER V

THE SUPERVISED-STUDY LESSON

Illustrative Lesson

Note—The following is an abridged stenographic report of an actual lesson in a Junior IV class.

A. Assignment:

T. Open your Spelling Books at page 115, Exercise 45. We have nine words. You know our motto (100% perfect). Study the Exercise in the usual way. Why were the words put in one group?
P. They all end in a-t-e.
T. Pronounce them to yourself and see if the a-t-e has the same sound in all of these words.
P. They all end in ā-t-e except considerate and obstinate.
T. Who disagree?
P. Also separate unless you were using the verb separāte.
T. These leaves are stuck. What shall I do?
P. Separāte them.
T. If you wish to describe the state of these leaves, what word would you use?
P. Separate.
T. What part of speech is the first word?
P. It is a verb.
T. And the second?
P. It is an adjective.
T. Pronounce them again in syllables and think of the meaning. Be ready to use them in sentences. In case of doubt use your dictionaries. (Pupils are given time to study the words.)
T. Candidate. Pronounce and use it in a sentence.

P. Candidate. He is a candidate for election.
(The other words were tested in a similar manner.)
T. Study the words carefully. If you think there is any difficult word, write it two or three times. (The pupils are given time for study.)

NOTE—Frequently the pupils are merely told to study the words of the given exercise "in the usual manner." The pupils then proceed with the work along the lines suggested above. The teacher naturally gives individual assistance to certain pupils and with respect to certain of the more difficult words. The fact that the phrase "in the usual manner" would not be clear unless illustrated, accounts for the prominent part played by the teacher in the Assignment Step of this lesson.

B. TEST:

T. Prepare books for dictation. (Pupils write Feb. 22-26.) Write the words in a column.
T. (Dictates) Decorate; investigate . . . (Teacher examines books of two or three pupils while dictating.) Now look over the words very carefully while I pronounce them again. (T. pronounces the words again.)

C. DETECTION OF ERRORS:

T. First line stand. Watch very carefully while these boys spell the words.
P. Decorate. d-e-c-o-r-a-t-e.
(Second pupil pronounces and spells investigate, until all the words have been spelled.)
T. Those who have errors stand. (Three boys stand.) What was your error?
P. Obstinate.
T. What was your error?
P. Investigate.
T. What was your error?
P. Separate.

D. Correction of Errors:

Separate—(seperate). The teacher dealt with this word as a class exercise. The word was re-taught. The pupil who misspelled the word was required to write it out five times.

Obstinate—(obsinate). In this case the teacher dealt with the individual pupil. The error was regarded as a mere slip. There was no formal teaching. The boy was required to write it out five times.

Investigate—(investogate). In this case the teacher dealt with the individual pupil. He regards this boy as one of his weak spellers. The error was evidently due to mispronunciation. Practice was given in both pronunciation and spelling. The boy was warned to be ready either to pronounce or to write the word on the black-board at any time that he might be required to do so.

A stenographic report fastens a very concrete, definite, and rigid technique upon any lesson. Therein lies a real danger. To fasten such a technique on the supervised-study lesson does it a real injustice. By nature it is a veritable chameleon. Its characteristics, as will be seen later, vary with the slightest variation in the learning situation.

The term "supervised" suggests a direction and guidance of work that may vary all the way from the conscious control exerted in the teaching-study method, down through the more unconscious direction and guidance given in the incidental method, to the place where the pupil is left entirely to his own resources. The above lesson illustrates the more conscious form of supervision.

The important thing for the teacher to realize is that the amount and nature of the supervision must be determined by the difficulty of the subject-matter, the maturity of the pupil, the amount of training that he has received, and by many other factors. An outsider cannot determine it for the teacher in advance of the lesson. Each teacher must determine it for himself, in the presence of the actual need of the moment.

The term "study" suggests that pupils know how to study spelling for themselves. This presupposes that teachers have spent as much time in teaching pupils *how to study*, as they have spent in teaching the spelling of actual words. It was quite evident in the above lesson that the pupils knew what was expected of them and how to proceed. It is nonsense to talk about throwing pupils back on their own resources, until they have some resources. Efficient habits of response are the most real and positive resources which any individual possesses. The only possible meaning that the statement can have, therefore, is that you are demanding a piece of independent work from a pupil who has learned how to work.

How are pupils to acquire these resources in spelling? They must be acquired through the use that the pupil and the teacher have made of the teaching-study, the test-drill, and the incidental methods in previous work. If the teacher sees the teaching-study method merely as a means of teaching the spelling of words, he has seen only the minor part of its value. Primarily, it is a natural mode of learning, rather than a stereotyped technique of teaching. Pupils should be made conscious that it is a model that they may follow when they are left to their own devices. This applies with equal force to the test-drill and incidental methods. If pupils

become conscious of these natural ways of learning, they will have efficient habits of work when they are called upon to do work for themselves. If they are not taught these methods as modes of work, they will find themselves without resources and helpless when the work comes upon them.

Thus, from the standpoint of "study," this method is connected with all of the other methods. The study, and, therefore, the learning, may follow any one, or any combination, of the three natural modes enumerated above. Supervised study is not so much a new or a fourth method, as it is a way of varying the other methods which have been described as modes of teaching. This emphasizes the fact that the pupil may and should take hold of these procedures and use them as modes of learning. This change of viewpoint cannot be commended too highly. The ideal of all teaching is the development of habits of work. Little justification can be found for the elaborate teaching procedures of the teaching-study method in Forms IV and V.

TECHNIQUE

A. ASSIGNMENT: It is impossible to nail the supervised-study lesson down to any uniform technique with respect to the Assignment Step. The reason for this has been cited above. It may follow any of the procedures of the other lesson types or, indeed, any possible combination of these procedures.

1. *Meaning:* The usual procedure is to send the pupil to the dictionary to clear away any difficulties that he may have with respect to meaning. This was the plan followed in the illustrative lesson. But this may be varied by having some other pupil in the class who knows

the meaning use the difficult word in a sentence and then explain the meaning of it. If the words have arisen as a mere incident in the work done in some other subject, as they would in the case of the incidental method, then difficulties in meaning will be cleared up at that time. The meaning, therefore, may be taken for granted in the spelling lesson. This would certainly be the case if one were dealing with a group of irregular words that had been gathered from the written exercises of the pupils. This is sufficient to illustrate how unwise it would be to narrow the supervised-study method to a uniform procedure. The technique used must be adapted to the teaching situation. This should be true of all method.

2. *Pronunciation:* The supervised-study method must depend in the main on the pupil's ability to use the dictionary. This assumes previous instruction of a very definite kind. The pronunciation which the pupil gets from the dictionary should be critically checked by the teacher. This will be best accomplished by the teacher providing a correct model and by testing the pupil's ability to pronounce the word.

3. *Spelling:* The pupil is expected to furnish the necessary ability and effort to accomplish this work. It is assumed that he knows how to break words into syllables, how to detect the most difficult part in any syllable, in short, how best to focalize the word form in attention, in order that the most vivid impression may be made. If he has been properly taught how to do these things in the lessons that have preceded, he will not find it difficult to apply these ways when he is left to himself.

4. *Drill:* Each pupil must rely on his own judgment as to the kind and the amount of practice that is needed for each word that he is studying. Any and all of the

devices that have been enumerated in this connection in the other lesson types are applicable here. Naturally the transcribing of the word must be given considerable emphasis.

B. TEST: Whenever a test is given, it is customary to use the formal written test. This was the procedure followed in the above Lesson. In Form V and Form IV, Senior Grade, this and the remaining steps are sometimes omitted. It is assumed that in the supervised-study lesson the pupil's study or work is the all-important thing. Sometimes, therefore, the teacher accepts the pupil's word that the work has been well done, and foregoes the test.

C. DETECTION OF ERRORS: The customary procedure is followed in detecting the errors of the pupil. As was suggested above, this step may be omitted.

D. CORRECTION OF ERRORS: The Illustrative Lesson suggests that the procedure followed here is very similar to that followed in the teaching-study method. Not only are the actual misspelled words corrected, but the teacher makes a close study of the pupil, to determine the cause of his weakness and the treatment that is best adapted to cure that weakness.

CHAPTER VI

THE INCIDENTAL METHOD

Illustrative Lessons

Note—The following is an abridged report of a series of lessons in English taught in a Form II class. The series began in the study of one of the type stories in the Reader and culminated in attempts at original written composition. Throughout the series spelling was treated in a purely incidental manner. In the report which follows, just sufficient hint of the work done in the other subjects is given to indicate the exact background for the work done in spelling. Naturally, spelling is here thrown into strong relief, and is given a prominence which it did not have in the actual lessons.

LESSON I

A. Assignment: The literature of the fable "The Fox and the Crow," was studied in the customary manner. This implies that at a certain stage in the literature lesson, certain of the more difficult words, phrases, and sentences were studied with respect to meaning and pronunciation. In many cases the writing of the difficult words on the black-board was necessary. The meaning was carefully noted. The word was pronounced in syllables and, frequently, the pupils wrote it in their exercise books.

The incidental but positive contribution that such work makes to the work in spelling is easily discernible. It accomplishes in a natural way much of the work that has been delegated to the assignment step in the other lesson types. The factors of meaning and pronunciation are exceptionally well cared for. The spelling (form) of the word has received at least initial focalization in attention. Some slight practice has been given, perhaps sufficient for those of superior spelling ability.

Dramatization and reading were also treated in the customary manner. This required a further study of the names of the characters, the important speeches, and the more difficult words. Words, phrases, and sentences were again written on the black-board and studied. It is easily seen how this work would further assist in fixing the meaning, pronunciation, and form, and in providing further practice.

The mechanics of the type story were now studied, in order to prepare for the anticipated work in composition. This demanded the study of such things as: (1) the correct way of writing a title, (2) the uses of capitals and punctuation marks, (3) sentence structure. In each and every case concrete examples were selected from the story and were written on the black-board to illustrate the points being studied. This will be sufficient to indicate how definitely such work is made to contribute to the work in spelling.

B. Test; C. Detection of Errors; D. Correction of Errors: The teacher assumed that sufficient incidental work had been done in the study of the literature, the reading, the dramatization, and the mechanics, to warrant a test on the spelling without further teaching.

Certain characteristics of this test might be noted.

1. The procedure followed was that outlined in the test-drill method (pp. 33-37). The assignment step was taken for granted. The test, the detection of errors, and the correction of errors followed the plan therein described.

2. In the test, or dictation step, the teacher dictated the sentences as wholes. The *sentence-sense* is best developed through thinking in sentences and through the

habitual writing of sentences as wholes. This was regarded as an essential preparation for the coming work in composition.

3. The teacher actually checked or tested the spelling ability of the pupils. Thus one of the main defects of the incidental method was avoided.

LESSON II

A. ASSIGNMENT: A piece of class work in composition was now agreed upon and properly motivated. The project before the class was to select two suitable characters and write a story that would convey ideas similar to those contained in the basic story. The class chose as their characters, "The Cat and the Kingfisher." The execution of this work demanded not only the background in literature, dramatization, and spelling suggested above, but also further correlation for the new topic in other fields, in order to obtain suitable material for their new compositions. The outline that follows suggests the work that was done in each field.

In literature—the poem, "*The Kingfisher,*" was studied.

In nature study—The Cat and the Kingfisher were studied.

In these studies lists of words that were regarded as being particularly suitable for their compositions were made. The actual lists are appended.

1. The kingfisher and his colour—feathers, blue-gray; mantle, gray; collar, white; belt, gray; crest, bluish-gray; plumage, beautiful; bird, handsome.
2. Where found—twig, branch, bough, water, pond, stream, creek, river.

3. Movements—perch, perches, perched, dart, darts, darted, dive, diving.
4. Food—fish, eels, frogs, beetles, grasshoppers, crickets.
5. Bill—long, strong, stout, sharp, black.

The manner in which these words were dealt with has been described above. The work of the assignment step was accomplished in an incidental manner in the literature and nature study lesson which preceded the spelling.

B. Test; C. Detection; D. Correction: The teacher assumed, therefore, that the class was ready for a test without further teaching. The procedure followed in giving the test was identical with that outlined above.

LESSON III

A. Assignment: The class story was now written and examined. This was followed without further preparation by individual stories, in which each pupil was left entirely to his own resources as to his choice of characters and the idea that he wished to convey.

A third incidental lesson in spelling arose out of the correction and criticism of these individual efforts at original composition. For example, the teacher and the class made a black-board list of the animals that had been used as characters in the compositions. This gave the words: tiger, lion, sheep, monkey, squirrel, and elephant. The following sets of words were also studied: (1) said, asked; (2) replied, answered, rejoined; (3) cried, exclaimed; (4) repeated.

B. Test; C. Detection; D. Correction: After these had been studied in connection with the work in com-

position, they were used as a basis for a lesson in spelling. The procedure followed was again identical with that outlined in the above lessons.

This series of lessons in English illustrates, therefore, three possible variations that the incidental method of teaching spelling may assume. In the first lesson, spelling was made an incident in the work in literature and reading. In the second lesson it was part of the necessary preparation for work in composition. In the third lesson it arose out of work that pupils had already done in composition. Doubtless many other variations will suggest themselves to teachers, not only in connection with such work as is described above, but also in connection with the other subjects of the curriculum.

It is evident that the term incidental method as used in connection with the teaching of spelling conveys widely different meanings to different teachers. At the one extreme are those who regard the incidental method as practically synonymous with the teaching-study method, except in one important respect. For these teachers, the acid test of the incidental method is that the work in spelling has been divorced from any authorized spelling book and has become definitely and closely associated with some subject of the curriculum such as composition or literature (readers). In their opinion, the determining factor seems to be the *source* of the subject-matter of spelling rather than the actual method followed in the teaching of that content. Elaborate drill methods might be applied to a group of words that had arisen naturally in the study of a literature lesson, and still the teacher would regard his method as incidental.

At the other extreme are those who hold the view that the study of spelling is a mere incident to the con-

scious and formal work of the other subjects of the curriculum. That is, they apply not only the test of correlation with other subjects but also the test of method. They make a sharp and clear-cut distinction between "drill" methods on the one hand and "incidental" methods on the other. In the incidental method there is no definite provision made in the daily programme of work for a set spelling period for the assignment and study of work nor for the correction of errors in spelling. For example, the teacher of arithmetic may pause for a moment in order to teach the spelling of the word "numerator." But it is only for a moment, and then he goes on with his arithmetic. Multiply this "little aside" by five thousand to represent other similar situations and you have the kernel of the incidental method. That is, there is no deliberate effort to apply the Law of Habit Formation as there is in the drill methods. Between these two extremes there is every possible variation of opinion as to the exact significance of the term "incidental method."

It is quite impossible and unnecessary to determine the exact meaning which must be assigned to the term. Such an attempt would savour of dogmatism. It is very evident that in the above illustrative lessons the teacher attempted to avoid the dangers that attend both of the extreme views. Undoubtedly, that is the wise course to pursue. Nevertheless there are occasions when teachers must approach rather closely to one or other of the extremes.

TECHNIQUE

A. ASSIGNMENT:

1. *Meaning:* Particular examples of the natural way in which the meanings of words arise in connection with the study of other subjects are given in the illustrative

lessons. This natural informal way in which the meanings of new words are developed through actual experiencing is the outstanding feature of the incidental method. It furnishes the ideal method of developing the meaning of new words in the spelling lesson, and teachers who use the other procedures exclusively can learn a valuable lesson from this method of approach.

2. *Pronunciation:* Those who use the incidental method depend, in the main, on the imitation of the teacher's model. This is implied in what was said about the factor of meaning, and is illustrated above.

3. *Spelling:* Two rather serious defects creep into the incidental method just at this point. In the first place, the teacher places the main emphasis upon those new words that arise in connection with the teaching of the other subjects. The other words are, to a large extent, neglected. Investigations have shown that the main problem of spelling lies with those common irregular words which are now functioning in the pupil's writing vocabulary. In the second place there is little effort made to focalize the word-form in attention. The work that is so carefully planned and carried out in the drill methods is very lightly passed over in the incidental method. In fact, in many instances this phase of the word disappears entirely. It is assumed that the word-form will be more or less incidentally absorbed. The seriousness of this omission for all except those of exceptional spelling ability can scarcely be over-estimated.

4. *Drill:* Practice holds a very minor place in the incidental method. The devices used are not only fewer in number but receive much less emphasis. The pupils are expected to assimilate the correct spelling rather quickly and incidentally. Doubtless, those of

superior spelling ability will do so. But it by no means follows that those of average ability or those with positive spelling defects will acquire the spelling skill in this incidental manner.

B. Test: In the incidental method this step almost disappears. The test is a mere incidental test. The pupil's spelling ability is checked up or tested through his ability to spell correctly in his written exercises. This is unquestionably the real test of spelling ability. Few teachers in the elementary school, however, will be willing to leave the work to the mercy of mere chance, as is done in the incidental method. They will wish definite assurance that the correct form of the word is functioning in the pupil's written expression. This will demand something in the nature of a formal test.

C. Detection of Errors: There is no formal attempt made in the incidental method to determine the actual words that are giving the pupil difficulty in spelling. Any effort that is made is purely incidental. Errors are noted in a casual way as they arise in connection with the written work of the pupil. "Sp" may be marked in the margin directly opposite the line containing the misspelled word. Recent investigations to test the value of this casual marking of misspelled words indicate that no improvement arises out of such casual effort.

D. Correction of Errors: Again, no systematic effort is made either to correct the actual errors of the pupils or to study the cause of their inability in spelling. Efforts at correction are spasmodic and incidental.

Sufficient has been said to show just how necessary it is to supplement any incidental teaching of spelling with deliberate well-planned drill work.

CHAPTER VII

THE METHOD APPLIED TO THE AUTHORIZED SPELLING BOOK

FORM I

THERE is no formal work in spelling in Form I. It is a mere incident in the basic school activities in which the pupils engage. This at once suggests the incidental procedure as the typical one to be followed in accomplishing the work in spelling for this Form.

What are the basic school activities in which the work in spelling is a mere incident?

1. It is a mere incident in the work of learning to read. All will admit that learning to get stories from books is the most important activity in which the pupils of Form I engage. It will be admitted, too, that the proper correlation of spelling with reading will materially assist in the acquisition of the reading ability. But the idea of proper correlation by no means suggests that *formal* instruction in spelling is a necessity. That reading and spelling should develop in a formal, lock-step fashion is an untenable position. That they, in a natural and incidental manner, should render mutual benefit and assistance to each other is most reasonable and desirable.

In so far as oral and written phonic analysis and synthesis become an integral part of the mode of learning to read, incidental stress must, of necessity, be given to spelling. Phonic work means the creation of the most definite sort of mental imagery—visual, auditory, and motor—in the child's mind. The supervised seat work renders further assistance. The use to which letter-

cards are put in word-building exercises, the sewing of the perforated outlines of word-names, and other almost endless seat-activities, though designed to assist in learning to read, make an incidental but very marked contribution to spelling. The mental images become increasingly more definite. There is a constant bonding or associating of the correct response with its proper stimulus. This must inevitably lead to correct and permanent associations between word-forms and the sequence of letters that make up those word-forms. It cannot be emphasized too strongly, however, that the real activity in which the pupil is engaged is that of getting stories from books. That claims his attention. The spelling is a mere incident, a sort of gratuity or bonus.

2. It is a mere incident to the work of expressing one's ideas in written symbols. That pupils have this natural desire will not be questioned. Certain needs for written expression will arise in the most natural ways. Teachers can devise other natural activities, such as games conducting the work of the class, etc , in which the pupil is required to use the written symbol. Even if these natural needs were lacking, the desire to imitate older people would be sufficient to create the desire for expression of ideas in written symbols. In all cases the teacher must be ever ready and willing to provide the correct model for the pupil to imitate. It will be noted that the conclusions reached above are equally applicable here. When words are constantly used in this incidental manner to express one's ideas, it follows that the meaning, pronunciation, and spelling of those words will be forged into a real and living unity in the mind of the learner. It is necessary to state again, however, that the real activity in which the pupil is engaged is that of communicating his ideas through the medium of the written symbol.

The acquisition of spelling ability is a necessary incident in that activity.

3. It is also incidental to writing. Children love activity for activity's sake. This will make it necessary for the teacher to give correct models (stimuli). But pupils cannot transcribe or copy these models and not learn how to spell. The conclusions are identical with those stated in the previous paragraph.

How should we teach spelling by the incidental method? A concrete example has been given in Chapter VI. The need just here is to hoist certain danger signals. It is well to remind the teacher that the correct mental attitude and the correct procedure is to forget that there is such a thing as spelling, and teach pupils how to get stories from books or how to communicate their ideas through written symbols or how to write. If one teaches reading properly, oral and written phonic analysis and synthesis and supervised seat work will be an integral part of the procedure. The fact that spelling is going to be a bonus or gratuity arising out of the work does not necessitate any change of method. In so far as the spelling may be said to have a method at this stage, it must be admitted that it is one borrowed from primary reading and not one of its own. Here, too, the teacher should not regard the spelling as the principal thing, but give the pupil an opportunity to satisfy his natural desire to communicate his ideas through written symbols. This will demand constant care, supervision, correct models from the teacher, and constant transcribing of words on the part of the pupil. Spelling will be the incidental outcome. Similarly, the teacher ought to satisfy the child's instinct for activity, and re-direct and guide that

activity into proper channels. Then spelling will take care of itself.

The spelling content for Form I in the present authorized Spelling Book has been selected and organized on the basis of the above ideas. The one hundred words assigned to the Form I Junior should be learned in a purely incidental manner. Their meanings are known; their pronunciation is not difficult; they are among the words most commonly used by children of this grade. They will arise early and frequently in connection with the first year's work in reading. They are needed for the expression of the simplest ideas, as is evidenced by the frequency of their use. They furnish easy but varied material for practising the mechanics of writing. This should insure constant incidental focalization of form, the development of a real mental imagery of the word, and such constant practice in transcription that a correct automatic response is the outcome.

Most of the above statements apply with equal force to the more extensive material assigned to Form I Senior. In this grade, spelling has been very closely associated with reading, and in particular with oral and written phonic analysis and synthesis and with supervised seat work.

However, a number of the more common irregular words have been incorporated in each of the exercises. The thought is that the spelling of these words will be acquired incidentally, by means of the written exercises which the pupil will be required to do in connection with the natural life of the school.

FORM II

Any attempt to take stock of the actual work to be done in Form II and of the pupil's ability to do that work brings one face to face with certain basic facts. One realizes that the pupil's "speaking" vocabulary has had a start of five or six years on his "writing" vocabulary. This implies that he knows the meanings of a host of words and has automatic control over the spoken word symbols which represent those meanings. It implies, further, that the major problem in spelling in Form II is to gain a similar automatic control over the written symbols of this same basic vocabulary. Naturally, this places a rather heavy year's work in spelling upon the pupils of Form II. The fact that the pupil is making very rapid strides in his control over the mechanics of writing, and the fact that he possesses marked capacity with respect to memory for detail are important elements in the solution of the problem. It is very evident that the pupil who has had the best training in the study of minute differences will be the best equipped for this work. This is what good spelling demands. The work of Form I, Senior grade, was very consciously designed to develop that power.

The spelling content of Form II has been selected and organized on the following basis:

1. Each exercise numbered 1, 11, 21, 31—171 is made up of words very familiar as to meaning and pronunciation, but doubtful as to spelling. These are known as the test-drill exercises, and it is assumed that the test-drill procedure will be followed (see Chapter IV). The words contained in these exercises were selected as follows:

(1) The new words taught in the teaching-study exer-

cises of any one grade have been incorporated in the test-drill exercises of the grade immediately following. This insures a review of all words that have been taught, and indicates the specific amount of teaching and practice that is needed for those words that are still giving difficulty.

(2) In the same manner, certain of the more difficult words of the test-drill exercises have been repeated in the test-drill exercises of the grade immediately following.

(3) The "Demons" of spelling have been consistently repeated several times in each grade.

(4) Finally, those words that are well known as to meaning and pronunciation and have not previously been tested have been included. In Form II this particular group looms rather large. In the other grades it accounts for about forty per cent of the words in any given test-drill exercise.

Three lesson periods have been assigned to the execution of this work. Indeed, the work has been so organized that a fourth period may be used if the work demands it. In lesson one, the test is given and the misspelled words are determined. In lessons two, three, and, if need be, four, the errors are corrected (see type lessons—Chapter IV).

2. Exercises numbered 4, 14, 24—174 do not contain new material. They were organized in that particular way for several reasons. First, if teachers find that they cannot complete the work of the test-drill exercise in three lesson periods, this provides a fourth period without appreciable loss. Again, it was provided in order to insure repeated reviews or practices. The "Demons" of spelling are to be found in these exercises. For example, Jones's *One Hundred Spelling Demons*

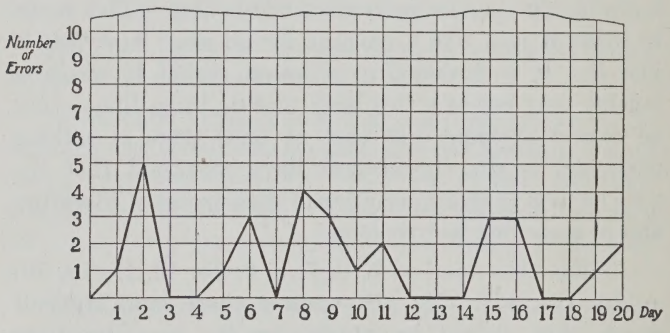
are repeated several times. It was thought, too, that it would furnish opportunity for the incidental teaching of spelling. Also, words that have a peculiar local colouring and significance might be taught here. It provides opportunity for the teaching of homonyms and for word-building. The authors have endeavoured to use it as a means of bringing the pupil into contact with fine bits of prose and poetry, and thus furnish a natural basis for an exercise in contextual spelling. This tends to make it look like a panacea for all ills. And that is just it. It is intended as a lesson period in which a teacher may act as a free lance and do those things that lie closest at hand. In case he finds there is nothing particular to do, the authors have suggested that the time be used in an appreciation of these pieces of literature and in a spelling test thereon.

3. Exercises marked 5, 6, 7, 8, 9; 15, 16, 17, 18, 19; —175, 176, 177, 178, 179, contain those more difficult words that should be taught by the teaching-study procedure. It is intended that each exercise occupy the time of a complete lesson period. The meaning and pronunciation of the majority of these words are well known. It would be a waste of time and energy to develop the meaning and pronunciation in any elaborate way. This means that the main work of the assignment step is taken up with the initial focalization of the word form and the drill or practice thereon. The test, the detection of errors, and the correction of errors will be carried out in the manner suggested in Chapter III.

Each pupil should keep a list of his own errors and should be taught how to graph his daily achievement. Few things will have a more salutary influence on the pupil's mental attitude and on his daily improvement.

The teacher should keep a list of the errors of the class. This list furnishes the material for the review exercises.

The simple graph below will picture for the pupil his actual daily achievement. The vertical spaces indicate the number of misspelled words; the horizontal spaces indicate the successive lessons or days. The graph represents the work of a pupil for twenty successive lessons.



In these lessons the pupil's errors ran as follows: 1, 5, 0, 0, 1, 3, 0, 4, 3, 1, 2, 0, 0, 0, 3, 3, 0, 0, 1, 2.

It is not necessary to use the graph in the exact manner suggested. It lends itself to several variations. In the above plan, the pupil records the exact number of errors regardless of the number of words in the lesson. For example, on the second day, when he had five errors, there may have been twice as many words in the lesson as there were on the first day, when he had but one. Teachers could easily vary this plan and work on a uniform standard for each day's work. Regardless of the number of words in any given spelling lesson, the class could reduce the errors to "so many out of 10 or 8 or whatever standard was used." Teachers could easily

simplify the mathematics involved in such a procedure. Reviews and drills are very necessary in spelling. Every teacher should have a list of the words which are "demons" to his class. It is very simple to add to any day's lesson, one, two, or three of these words that need drill. In that manner the number of words dictated might be made an exact multiple of the standard used.

Other teachers may prefer to emphasize the positive achievement of correctness rather than the number of errors. The graph would lend itself to that kind of record. Teachers who use the graph in that way would do well to work on a percentage basis and construct the graph accordingly.

Whatever be the means employed, the all-important thing is to bring the pupil's daily achievement clearly before him. Teach him to compete against himself.

4. Exercises marked 10, 20, 30—180 are review exercises. These are supplemented at the end of each quarter with extra review exercises. "Repeated practice of those words requiring practice" is evidently an idea dear to the minds of the authors. The idea is psychologically sound. These review exercises are constructed on the following plan. The authors suggest that the content of the exercise must be made up of those words which have caused difficulty in the interval between one review period and the review period immediately following. It includes, therefore, the misspelled words of the former review exercise, words misspelled in the intervening exercises, and words that have arisen incidentally. It is unfortunate that the authors did not cease from their labours just there, for that is really all that can be said about review exercises. But in their weakness they have provided a suggested list for the lazy, indifferent, careless teacher. It is to be hoped that no teacher will

ever be guilty of using it. The review exercise also contains a bit of dictation for practice in contextual spelling.

The procedure usually followed in the review exercises is a combination of the supervised-study and the test-drill procedures. In the work of the assignment step the pupil is left largely to his own resources. He refocalizes and practises the words that have given him specific difficulty. The test, detection of errors, and correction of errors follows the plan of the test-drill method.

FORM III

NOTE—The suggestions made with respect to the work of Form II apply with equal force to the work of Form III. Teachers should read those suggestions carefully.

The needs of the pupils of Form II and of Form III are almost identical. The speaking vocabulary is still in advance of the writing vocabulary. There is still need for the development of the pupil's vocabulary through the proper teaching of new words, and the need for developing habits of study in the pupils is ever-increasing. The similarity of needs suggests a similarity in treatment.

The work of Form III, both junior and senior grades, has been organized on the same basis as that of Form II.

1. Exercises numbered 1, 11, 21—141 are test-drill exercises. The words contained in the test-drill exercises have been selected on the same basis for each and all of the grades. Follow the procedure suggested in Chapter IV.

2. Exercises numbered 4, 14, 24—144 are similar to the corresponding exercises in Form II. Again the reason is to furnish the teacher with free periods in which he may take care of the needs peculiar to his class. The

one slight change in these exercises is the presence of a greater number of lessons dealing with homonyms and spelling rules.

HOMONYMS

English has many pairs of words whose sounds are the same, but whose meaning and spelling are different. Some of these require to be taught from the outset, because they are in such frequent use. It should be remembered that in things somewhat alike, beginners see resemblances before they can distinguish differences. The probability is, therefore, that if *plain* and *plane* are taught together, the likeness in sound will be remembered better than the difference in spelling. To prevent confusion, such words should, as a rule, be taught separately in the Junior Forms, the commoner one coming first. Thus *great, four, die, stair,* should be taught before *grate, fore, dye, stare.*

Such words as these need the conscious teaching and practice that is given in the teaching-study method. The meaning should be given through the distinctive use of the word, for example: The boys like to play in the sand on the *sea beach.*

SPELLING RULES

There is little to be gained through the formal teaching of rules in spelling. The number of exceptions is so great and the fact that spelling functions as a habit suggest that rules have not much value. Constant incidental practice in word-building exercises based on some of the commoner and more inclusive rules is, however, very valuable. Ample provision has been made for this practice. Teachers should see that the pupil reaps the maximum benefit.

3. Exercises numbered 5, 6, 7, 8, 9; 15, 16, 17, 18, 19; 145, 146, 147, contain the more difficult words assigned to each of these grades. The teaching-study procedure should be followed in the main. It should be supplemented by the supervised-study procedure. This will apply particularly to the senior grade. Teachers should be consciously and persistently laying the foundation for that day when pupils will be required to do this type of work for themselves (see pages 47, 48).

4. Exercises numbered 10, 20, 30—150 are review exercises.

FORM IV

NOTE—The suggestions made with respect to the work of Form II apply with equal force to the work of Form IV. Teachers should read those suggestions carefully.

Again, the content is organized on the same basis. The one slight difference is that the exercises are arranged in groups of twelve, instead of in groups of ten.

1. Exercises numbered 1, 13, 25, 37, 49, 61, 73, 85, 97, 109, are test-drill exercises.

2. Exercises numbered 4, 16, 28, 40, 52, 64, 76, 88, 100, and 112 are word-building exercises and drills on homonyms.

3. Exercises numbered 5, 6, 7, 8, 9, 10, 11, 17, 18, 19, 20, 21, 22, 23, etc., contain the more difficult words that need special attention.

4. Exercises numbered 12, 24, 36, 48, 60, 72, 84, 96, 108, 120, are the review exercises.

Likewise, the method followed in Form IV will bear very strong resemblances to that used in Forms II and III. The outstanding difference will be in the treatment

of those Exercises (5, 6, 7, 8, 9, 10, 11, 17, 18, 19, 20, 21, 22, 23, etc.,) which contain the more difficult words. It is suggested that the supervised-study method should gradually supersede the teaching-study method in this Form.

FORM V

The Spelling Book contains one hundred Exercises in spelling for Form V of the Public School or for Form I of the High School. The word-lists have been grouped, in the main, either on the basis of kinship of meaning, or on the basis of similarity of difficulty. These word lists have been supplemented very liberally by fine passages of prose and poetry, which serve as exercises in contextual spelling. These, in turn, are supplemented by an unclassified list of approximately five hundred words.

The procedure for Form V should be a judicious mixture of the methods already described. Naturally, the supervised-study will be used most frequently.